

JUNIOR
SONGS
HOLLIS DANN

BENSON

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JUNIOR SONGS

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AMERICAN BOOK COMPANY

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CINCINNATI

CHICAGO

BOSTON

ATLANTA

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By HOLLIS DANN

DANN'S JUNIOR SONGS

E. P. 17

PREFACE

This book is designed to furnish attractive and appropriate song material for use in all schools where changing voices introduce peculiar problems. To meet this situation a large amount of the material has been specially composed or arranged, with optional parts for changed voices.

The special treatment thus demanded has resulted in the division of the book into five parts, each of which, with the exception of Part Five, contributes to the solution of the problem of voice distribution.

PART ONE—All of the songs in Part One are for unchanged voices, in unison, two, or three parts, some with and some without piano accompaniment. In many cases the accompaniment is optional. In order to provide music the pitch and range of which are precisely suited to fulfill the conditions of this section, most of the material has been composed or arranged specially for this book. A high musical quality together with technical (vocal) fitness has thus been successfully attained.

PART TWO—This section comprises four-part songs for unchanged voices and bass. The boys' part, however, is optional, and all of the songs may be sung in three parts, the effect when so sung being complete and thoroughly musical. Thus the first section of the book is supplemented by more than fifty pages of material available in classes where the boys' voices have not yet changed. The bass part utilizes only the limited register that may with safety be employed at this period of the youth's singing experience. In this section are included also a few special unison songs which may be sung by all voices. About two-thirds of the songs have piano accompaniments; the rest are unaccompanied part-songs.

PART THREE—This section consists essentially of four-part songs, but it differs from Part Two in that the bass voice is essential to the completion of the harmony. As in the other sections, a considerable number of piano accompaniments are included. In addition to the four-part material, there are a few carefully selected bass songs to be sung by a solo voice or by all the boys in unison, but in no case has the safe and easy baritone register been overstepped either above or below. These boys' songs usually have four-part Refrains which not only lend variety but also serve to hold the interest of the class as a whole.

PART FOUR—The songs in this section, whether with or without piano accompaniment, are written or arranged generally for three parts—two unchanged voices and bass. There are also some selections in which the bass is optional. As in Part Three, many songs comprise melodies to be sung *ad libitum* by a solo voice, the three-part Refrain to be taken by the full class. Here again, all the selections, whether composed for this book or specially arranged, lie within the most favorable registers of the various voices, so that development may proceed normally and without the possibility of vocal strain.

PART FIVE—This section is devoted to Community Songs and Hymns and has been included because of the widespread demand for songs which express popular community spirit. The selections used have been chosen because they have contributed to an unusual degree to the development of national feeling.

No uniform type of arrangement has been adopted, but where new arrangements have been made, each song is presented in that form to which it seems musically best adapted. With regard to Community Songs it may be said that, with few exceptions, no authentic accompaniments are in existence, none having been written by the composers of the melodies. Such accompaniments as have been supplied from time to time and have passed current in different song collections are so palpably inferior to the melodies that rewriting rather than revision seemed inevitable. The accompaniments herein provided are simple, straightforward, and musicianly. All curious or unusual harmonies as well as every other suggestion of artificiality have been avoided as contrary to the genius of Folk Music.

The injudicious use of the changing voice often results in irreparable injury to the mature voice. The boy soprano gradually loses his upper tones so that he sings easily only in the second soprano or first alto. Nor should he be encouraged to sing low tones until his speaking voice as well as his singing voice shows the deeper and heavier quality of maturity. In other words, the singing voice should follow, not anticipate, nature's lead. Likewise, one of the least understood features of the adolescent problem is the changing voice of the girl. As in the case of the boy, a disinclination to sing the upper tones is the first evidence of the approaching change. Here also the utmost care must be exercised to protect the changing voice.

The large problem then at this period is the relation of voice conditions to the character and compass of the music used; and it is this problem that has been given first consideration in the preparation of Junior Songs.

Acknowledgments are due to The Youth's Companion for the privilege of using "Ho, Heave Ho!" "The Night Song," "A Summer Garden," and "A Merry Race"; to the Century Company for "The Land Without a Name"; and to Arthur Edward Johnstone for "Salute to the Flag," "Flag of Flags," and "Alma Mater."

PART ONE

UNCHANGED VOICES

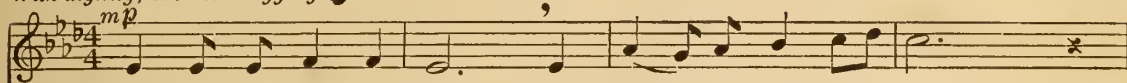
SOPRANO, SECOND SOPRANO, AND ALTO

SUNRISE

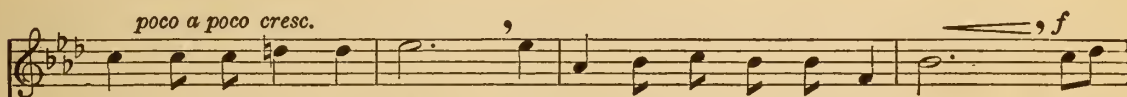
HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

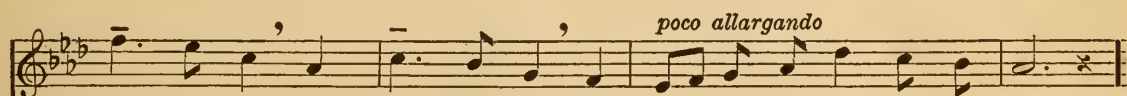
With dignity, but not dragging ♩ = 100



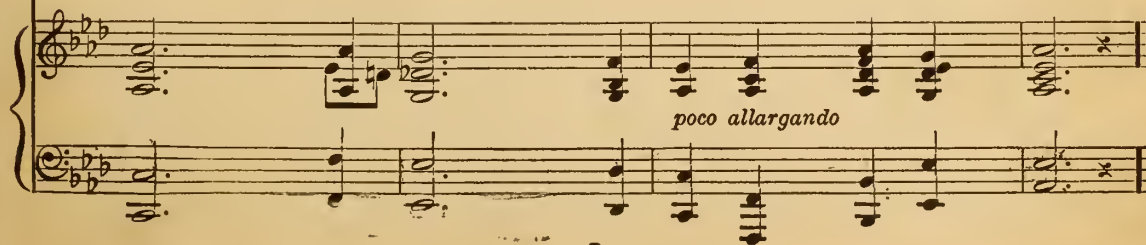
- | | |
|------------------------------------|------------------------------------|
| 1. Wid - er and still more wide | The gates of the morn - ing swing; |
| 2. Mar-shalled from east and west, | The hosts of the dawn sweep by, |
| 3. O'er the ho - ri - zon's rim, | Be - yond the ea - gle's flight, |



- | | | |
|--------------------------------|--|-----|
| Clear - er and e'er more clear | The notes of the for - est birds ring; | The |
| Garbed in the light of day— | A pa - geant ad - vanc - ing on high— | In |
| Lanc - es of gold ap - pear, | To van - quish the sin - is - ter night. | The |



- | | |
|---|--------------------------------------|
| earth, the sea, the clouds, the sky, Have | cho - sen the sun for their king. |
| daz - zling white, they throng the blue, To | wel - come the lord of the sky. |
| day is born! The sun is here! He | floods all the world with his light. |



PIPPA'S SONG

ROBERT BROWNING

JOHN E. WEST

Con moto moderato ♩ = 104

mf

The year's at the spring, And day's at the

mf

mf *simile legato*

With Ped.

f poco rit. *a tempo p cresc. poco a poco*

morn; Morn-ing's at seven; The hill-side's dew-pearled; The

f poco rit. *a tempo p cresc. poco a poco*

morn; . . Morn-ing's at seven; The hill-side's dew - pearled; The lark's on the

f poco rit. *a tempo p cresc. poco a poco*

rall. *f a tempo*

lark's on the wing; The snail's on the thorn; God's in . . his

rall. *f a tempo*

wing; The snail's on the thorn;

rall. *f a tempo*

With Ped.

ff poco rit.

heav'n, All's . . right with the world. . . .

ff poco rit.

ff poco rit.

Ped. *

THE LINDEN TREE

FRANZ SCHUBERT
Three-part arr.

Tranquillo $\text{♩} = 80$
mp

1. A - bove the vil - lage foun - tain A lin - den spreads a shade; How
2. To - night I breathe its per - fume And think of long a - go, And
3. And once, when win - try north - winds Swept down from out the sky To

mp

oft be - neath its branch - es My fan - cies fond have played! It
close my eyes, re - mem - b'ring The days I used to know. Be -
bar my toil - ing foot - steps And twist my cloak a - wry, In

mf *mp*

bears the carved in - i - tials Of man - y a girl and boy; It seemed a trust - y
neath the lin - den's ver - dure A warmth of wel - come glows; Its leaves are soft - ly
dreams of home-sick yearn - ing I saw my lin - den tree And seemed to hear it

mf *mp*

f *pp*

com - rade To share . my pain or joy, To share . my pain or joy.
whis - p'ring, "Come close . and find re - pose, Come close . and find re - pose!"
call me, "Come home, I'll shel - ter thee, Come home, . I'll shel - ter thee!"

f *pp*

BENDEMEER'S STREAM

THOMAS MOORE

Old Tune

Andante con moto ♩ = 120*mp*

1. { There's a bow - er of ros - es by Ben - de-meer's stream, And the night - in - gale
In the time of my child - hood 'twas like a sweet dream, To . . sit in the
2. { No, the ros - es soon with - er'd that hung o'er the wave, But some blos - soms were
And the dew was dis - tilled from their flow - ers, that gave All the fra - grance of

sings round it all the day long;
ros - es and hear the birds' song. } That bow'r and its mu - sic I ne'er shall for - get,
gath - er'd while fresh - ly they shone, } Thus mem - o - ry draws from de - light e'er it dies,
sum - mer when sum - mer is gone! }

But oft when a - lone in the bloom of the year, I think "Is the night - in - gale
An es - sence that breathes of it man - y a year; Thus bright to my soul, as 'twas

sing - ing there yet? Are the ros - es still bright by the calm Ben - de - meer?"
then to my eyes, Is that bow - er on the banks of the calm Ben - de - meer!

THOSE EVENING BELLS

THOMAS MOORE
Andantino ♩ = 132

HARVEY WORTHINGTON LOOMIS

1. Those eve - ning bells! those eve - ning bells! How man - y a tale their
2. Those joy - ous hours have passed a - way; And man - y a heart, that
3. And so 'twill be when I am gone; That tune - ful peal will

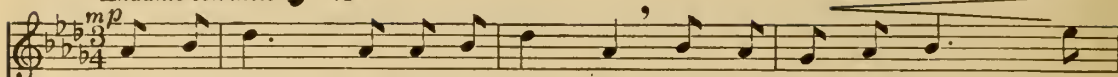
mu - sic tells, Of youth, and home, and that sweet time When
then was gay, With - in the tomb now dark - ly dwells, And
still ring on, While oth - er bards shall walk these dells, And

last . I heard their sooth - - ing chime.
hears no more those eve - - ning bells.
sing your praise, sweet eve - - ning bells!
(Sweet eve - ning bells. .)

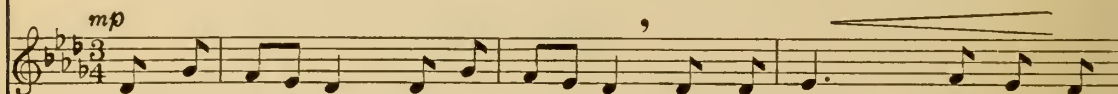
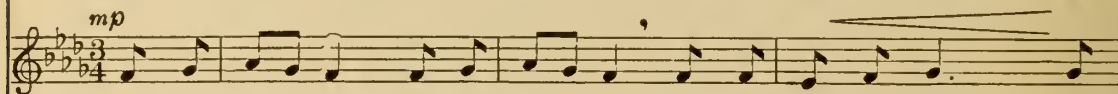
SUMMER CLOUDS

NATHAN HASKELL DOLE

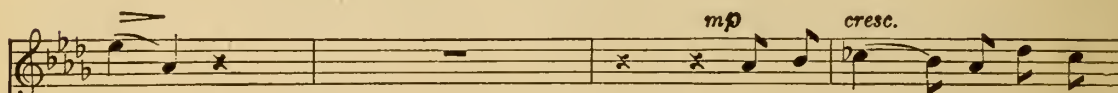
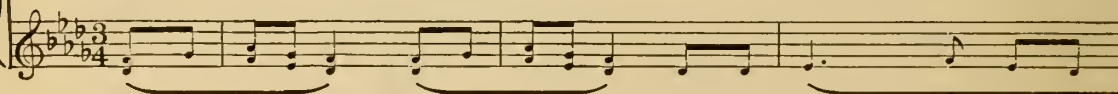
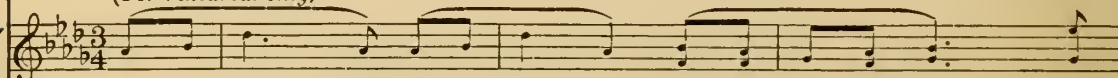
JOHN E. WEST

Andante con moto ♩ = 72

1. High a - bove us slow - ly sail - ing, Lit - tle clouds so soft and
 2. When the sum - mer sun is shin - ing, And the sky is blue a -

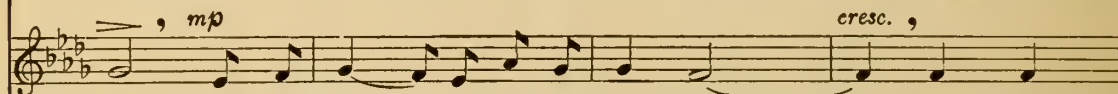


1. High a - bove us slow - ly sail - ing, Lit - the clouds so soft and
 2. When the sum - mer sun is shin - ing, And the sky is blue a -

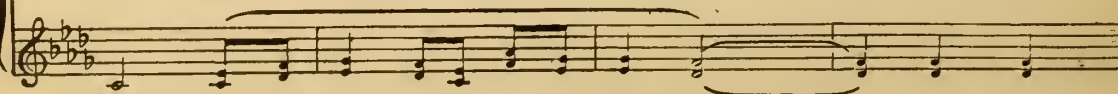
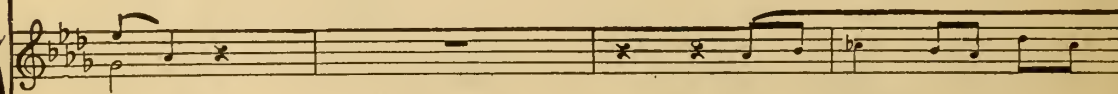
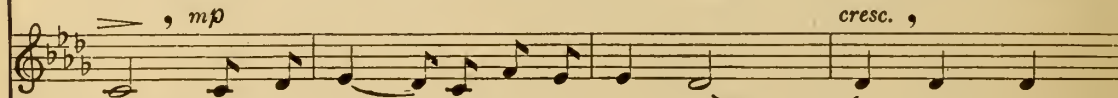
(For rehearsal only)

white,
 bove,

You are like . . the wings of
 Then you look . . at us and



white, You are like . . the wings of an - gels, . . . Watch - ing
 bove, Then you look . . at us and send us . . . Ra - dant



an - gels, Watch - ing o'er . us day . and night.
 send - us Ra - dant smiles of joy . and love.

o'er us day and night, Watch-ing o'er . . us day and night.
 smiles of joy and love, Ra - dant smiles . of joy . and love.

mf *rall.*

GOOD NIGHT

FOSTER B. MERRIAM

ARTHUR EDWARD JOHNSTONE

Tranquillo $\text{♩} = 56$
mp *pp* *p* *mp* (MELODY)

1. Good night, . Good night! . The joys and cares of day are o'er—Good night, .
 2. Good night, . Good night! . The sil - ver star of eve is lit—Good night, .

mp *pp* (MELODY) *p*

1. Good night, . Good night! The joys and cares of day have tak - en flight, .
 2. Good night, . Good night! The sil - ver star of eve hangs out her light, .

p

mf *p* *cresc.* *rit.* *p*

Good night! . The sun has bid the wea - ry earth good night. .
 Good night! . The sky bends down to wish the world good night. .

mf *p* *cresc.* *rit.* *p*

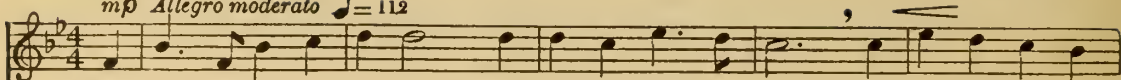
Good night! . The sun has bid the wea - ry earth good night. .
 Good night! . The sky bends down to wish the world good night. .

mf *p* *cresc.* *rit.* *p*

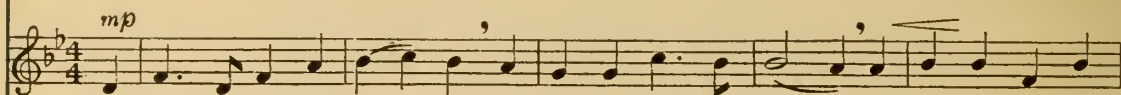
ROBIN REDBREAST

WILLIAM ALLINGHAM

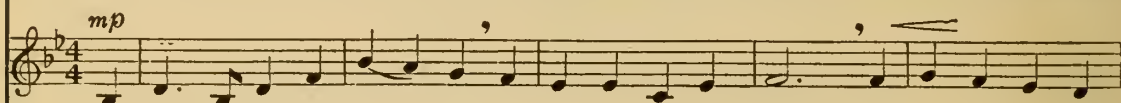
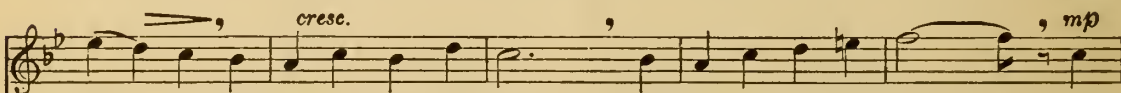
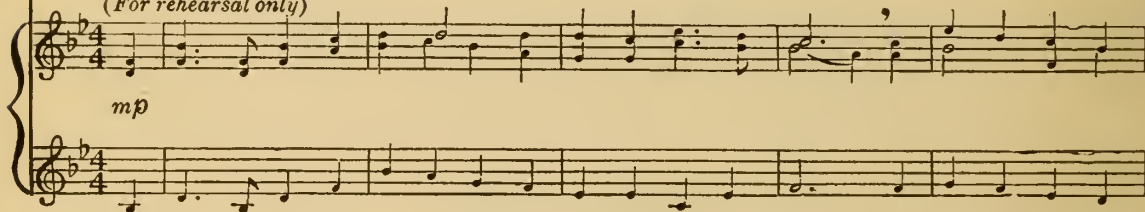
E. W. JOHNS

mp Allegro moderato ♩ = 112

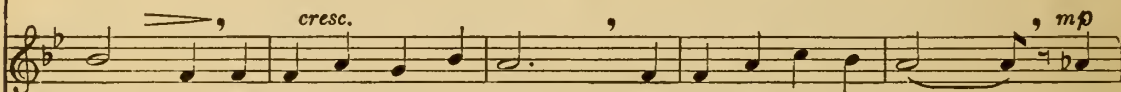
1. Good-bye, good-bye to Sum-mer! For Sum-mer's near-ly done; The gar-den smil-ing
 2. The fire-side for the crick-et, The wheat-stack for the mouse, When trembling night winds



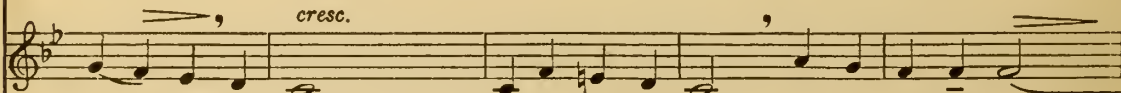
1. Good-bye, good-bye to Sum-mer! For Sum-mer's near-ly done; The gar-den smil-ing
 2. The fire-side for the crick-et, The wheat-stack for the mouse, When trembling night winds

*(For rehearsal only)*

- faint-ly, Cool breez-es in the sun, Cool breez-es in the sun; . . . Our
 whis-tle And moan all round the house, And moan all round the house. . . The

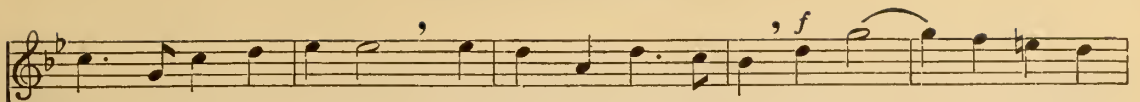


- faint-ly, Cool breez-es in the sun, Cool breez-es in the sun; . . . Our
 whis-tle And moan all round the house, And moan all round the house. . . The

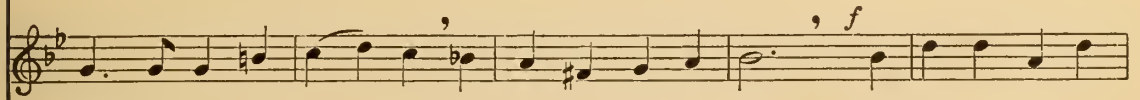


- faint-ly, Cool breez-es in the sun, in the sun; Our thrush . . .
 whis-tle And moan . . . all round the house, round the house, The frost . . .

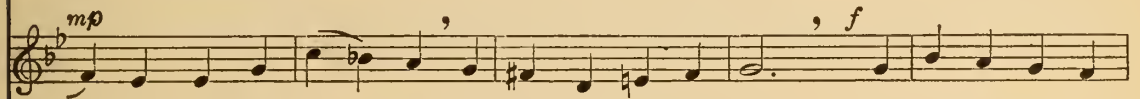




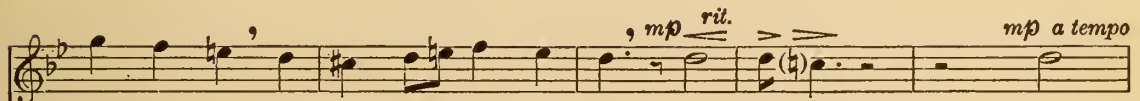
thrush - es now are si - lent, Our swal - lows flown a - way, But Rob - in's here in
frost - y ways like i - ron, The branch - es plum'd with snow, A - las! in win - ter



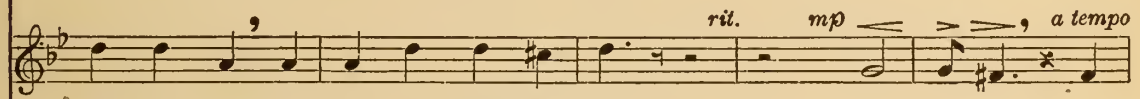
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frost - y ways like i - ron, The branch - es plum'd with snow, A - las! in win - ter



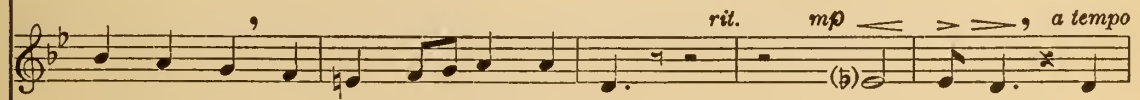
. . es now are si - lent, Our swal - lows flown a - way, But Rob - in's here in
. . y ways like i - ron, The branch - es plum'd with snow, A - las! in win - ter



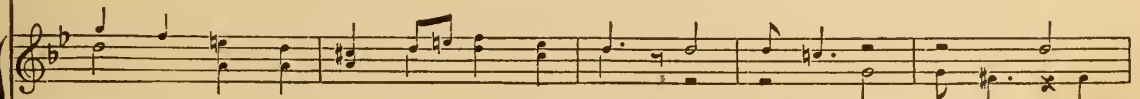
coat of brown And scar - let breast-knot gay. } O Rob - in, O
dead and dark, Where can poor Rob - in go? }



coat of brown And scar - let breast-knot gay. } O Rob - in, O
dead and dark, Where can poor Rob - in go? }



coat of brown And scar - let breast-knot gay. } O Rob - in, O
dead and dark, Where can poor Rob - in go? }



cresc. *mp* *cresc.*

Rob - in, Rob - in Red - breast, O Rob - in, Rob - in, dear! { For . Rob - in
And a crumb of

cresc. *mp*

Rob - in, Rob - in Red - breast, O Rob - in, Rob - in, dear! { For . Rob - in sings so
And a crumb of bread for

cresc. *mp*

Rob - in, Rob - in Red - breast, O Rob - in, Rob - in, dear! { For . Rob - in sings so
And a crumb of bread for

cresc. *mp*

dim. e rall. *mp*

sings, for Rob - in sings so sweet - ly In the fall - ing . . of the year.
bread, a crumb of bread for Rob - in, His poor lit - tle heart to cheer.

dim. e rall. *mp*

sweet - ly, so sweet - ly, so sweet - ly In the fall - - ing of the year. .
Rob - in, for Rob - in, for Rob - in, His poor lit - tle heart to cheer.

dim. e rall.

sweet - ly, for Rob - in sings so sweet - ly In the fall - - ing of the year.
Rob - in, a crumb of bread for Rob - in, His poor lit - - tle heart to cheer.

dim. e rall.

THE LIGHT OF BETHLEHEM

17

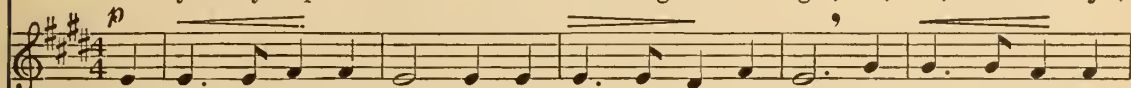
JOHN B. TABB

FRANZ ABT

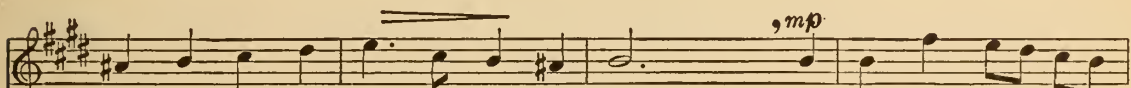
Moderato $\text{♩} = 104$



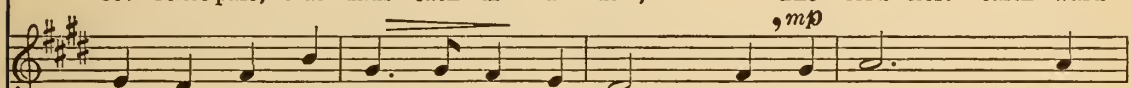
1. 'Tis Christ-mas night, the pure snow a flock un-num-bered lies: The old Ju-de-an
2. A mys-t'ry deep-er still folds the won-d'ring hosts of light, Till, lo, with ho-ly



1. 'Tis Christ-mas night, the pure snow a flock un-num-bered lies: The old Ju-de-an
2. A mys-t'ry deep-er still folds the won-d'ring hosts of light, Till, lo, with ho-ly



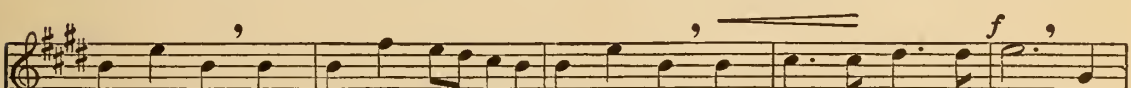
flocks a-glow keep watch with-in the skies. An i-cy still-ness
rev-'rence pale, that dims each di-a-dem, The lord-liest earth-ward



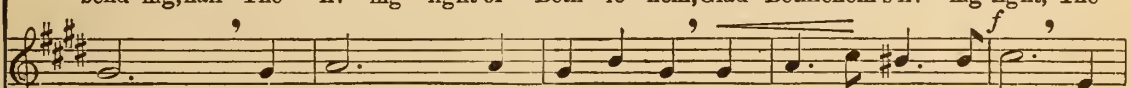
flocks a-glow keep watch with-in the skies. . . An i-cy . . .
rev-'rence pale, that dims each di-a-dem, . . . The lord-liest



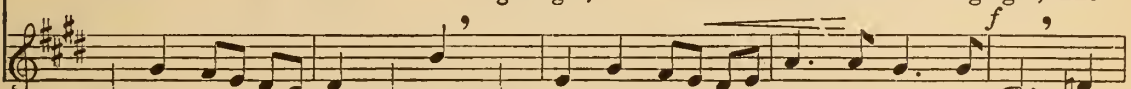
flocks a-glow keep watch with-in the skies. An i-cy still-ness holds The
rev-'rence pale, that dims each di-a-dem, The lord-liest hail the light, The



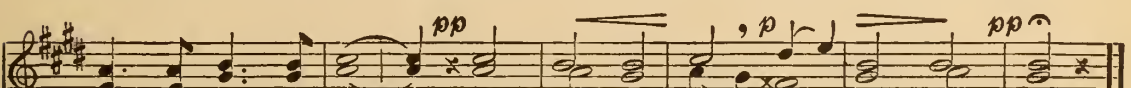
clos-er holds The puls-es of the breathless night, And all the Christmas night, The
bend-ing, hail The liv-ing light of Beth-le-hem, Glad Bethlehem's liv-ing light, The



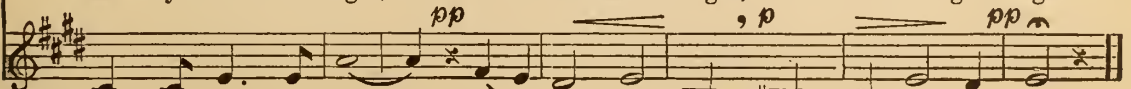
still-ness holds the night And all the Christmas night, The
hail the liv-ing light, Glad Bethlehem's liv-ing light, The



puls-es of the breathless night, And all the Christ-mas night, the Christmas night
liv-ing light of Beth-le-hem, Glad Bethlehem's liv-ing light, the liv-ing light,



an-gel stars shine bright For Beth-lehem's light, For Beth-lehem's light.
ho-ly Christ-mas light, Glad Beth-lehem's light, The liv-ing light.



HO, HEAVE HO!

B. M. WATERS

E. W. JOANS

From "The Youth's Companion"

Allegro con brio ♩. = 96

Piano introduction in G major, 6/8 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. Dynamics include *mf*, *cresc.*, *f*, and *dimin.*

Vocal melody line 1, starting with *mf* and *cresc.* dynamics.

Ho, heave, ho! . . the winds may blow, 1. For our ship is strong and .
 2. But with laugh - ter gay and .

Vocal melody line 2, continuing the melody with *mf* and *cresc.* dynamics.

ship is
 laugh - - - - - ter

Piano accompaniment for the first vocal line, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *cresc.*

With Ped.

Vocal melody line 3, starting with *f* and *mf* dynamics.

brave. On we go, . . the winds may blow, But
 song. On we go, . . the winds may blow, Our

Vocal melody line 4, continuing the melody with *f* and *mf* dynamics.

strong and brave. . .
 gay and song, .

Piano accompaniment for the second vocal line, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

f fear - less we ride . . . the wave. *mf* Ho, heave,

gal-lant ship . . . speeds . . . a - long

ho! . . . the winds may blow, { Jol - ly sail - ors all are
And we dear - ly love to

ho! . . . the winds may blow, { Jol - ly sail - ors all are
And we dear - ly love to

mf we. } On we go, the winds may blow, { For we
roam. } But .

cresc.

we. } On we go, the winds may blow, { For we
roam. } But .

cresc.

mf *cresc.*

HO, HEAVE HO!

f *rall.* *a tempo*

love . . . the deep blue sea.
soon we will be at home.

f *rall.* *a tempo*

deep . . . blue sea.
be . . . at home.

f *rall.* *a tempo* *ff*

BONNIE DOON

ROBERT BURNS
Espressivo

♩ = 116

Scotch Folk Song
Arr. for this work

mp

1. Ye banks and braes o' bon - nie Doon, How can ye bloom sae fresh and fair? How
2. Aft hae I roved by bon - nie Doon, To see the rose and wood-bine twine; And

mp

can ye chant, ye lit - tle birds, And I sae wea - ry, fu' o' care! Thou'll
ilk - a bird sang o' its luv, And fond - ly sae did I o' mine! Wi'

Con anima *f poco rit.* *a tempo* *mp*

break my heart, thou war - bling bird, That wan - tons thro' the flow - ry thorn, Thou
light - some heart I pu'd a rose Fu' sweet up - on its thorn - y tree! And

mf *f* *mp*

primo

mind me o' de - part - ed joys, De - part - ed nev - er to re - turn!
my fause luv - er stole my rose, But ah! he left the thorn wi' me!

THE NIGHT SONG

21

JAMES BUCKHAM

From "The Youth's Companion"

JOHN E. WEST

Andante grazioso ♩ = 80

mp

A

mp

p

lit-tle bird sang in the dead of the night, When the moon . . peeped out through a

cloud; . He sang, . . for his heart was so full of de-light, . It

cresc.

f

cresc.

f

cresc.

f

THE NIGHT SONG

seemed al - most throbbing a - loud . . Ah, . . ah, ah, ah, . .

Ah, . . ah, ah,

p *cresc.*

. . ah, ah, . . ah, ah, . . ah, . . . ah, ah, ah, . .

. ah, . . ah, ah, . . ah, ah, . . ah, . . . ah, ah,

cresc. *f*

cresc. *f*

poco rit. *Piu animato* *p*

. . ah, ah! "Hush! hush!" cried the

. ah, ah!

poco rit. *Piu animato* $\text{♩} = 100$ *p*

cresc.

old birds; "you fool - ish young thing To wake up and sing . . to the

cresc.

p *cresc.*

p *cresc.*

moon! . . . Come, tuck your sil - ly head un - der your wing, come, tuck your

p

Come, tuck your sil - ly head un - der your

p

f

sil - ly head un - der your wing, You'll rouse our good neigh -

cresc. *f*

wing, un - der your wing,

cresc. *f*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems. The first system contains two vocal staves and a piano accompaniment. The second system also has two vocal staves and piano accompaniment. The third system has two vocal staves and piano accompaniment. The fourth system has two vocal staves and piano accompaniment. The piano part includes various musical notations such as rests, chords, and melodic lines. The vocal parts include lyrics and musical notation with notes and rests. Dynamic markings like *cresc.*, *p*, and *f* are used throughout the score to indicate changes in volume and intensity.

bors too soon."

p *poco rall.* *al*

Tempo Primo mp

And the lit - tle bird flew to the top of the tree, And looked

mp

Tempo Primo

p

cresc.

up . . . in - to the sky. . . "Our time . . . for sing - ing is

cresc.

cresc.

short," quoth he, . . . "And sing in the night will I." . . . Ah, . . .

p

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with the lyrics "short," quoth he, . . . "And sing in the night will I." . . . Ah, . . . and features a piano (*p*) dynamic marking.

. . ah, ah, . . . ah, . . . ah, ah, . ah, ah, . . ah, . .

cresc. *f*

p *cresc.*

Ah, . . . ah, ah, . . . ah, . . . ah, ah, . . ah,

cresc.

This system contains the next three staves. The vocal line continues with "ah, ah, . . . ah, . . . ah, ah, . ah, ah, . . ah, . .". The piano accompaniment features a crescendo (*cresc.*) and a fortissimo (*f*) dynamic marking. The vocal line also has a piano (*p*) and crescendo (*cresc.*) marking. The piano accompaniment continues with a crescendo (*cresc.*) marking.

. . ah, ah. . . ah, . . . ah, ah!

f *poco rit.*

ah, . . ah, . . ah, ah, . . . ah, ah!

f *poco rit.*

This system contains the final three staves. The vocal line concludes with ". . ah, ah. . . ah, . . . ah, ah!". The piano accompaniment features a fortissimo (*f*) and a poco ritardando (*poco rit.*) marking. The vocal line also has a fortissimo (*f*) and poco ritardando (*poco rit.*) marking. The piano accompaniment continues with a fortissimo (*f*) and poco ritardando (*poco rit.*) marking.

cresc. , *f* *poco rall.* *dim.*,
 nev - er, will nev - er slum - ber, nev - er slum - - - ber,
cresc. , *f* *poco rall.* *dim.*,
 slum - ber, nev - er, will nev - er slum - - - - - ber,
cresc. , *f* , *poco rall.* *dim.*,
 slum ber, nev - er, will nev - er slum - ber, will nev - er slum - ber,
p a tempo *sf* , *p*
 Lift thine eyes, O lift thine eyes to the moun-tains, whence com-eth, whence com-eth, whence
p *sf* , *p*
 Lift thine eyes, O lift thine eyes . to the moun-tains, whence com-eth, whence com-eth, whence
p *sf* , *p*
 Lift thine eyes, O lift thine eyes to the moun - tains, whence . . com - eth, whence
dim. , *p poco rall.*
 com - eth help, whence com - eth, whence com - eth, whence com - eth help.
sf *dim.* , *p poco rall.*
 com - eth help, whence com - eth, whence com - eth, whence com - eth help.
sf *dim.* , *p poco rall.*
 com - eth help, whence com - eth, whence com - eth, whence com - eth help.

AT DAYBREAK

Allegro moderato ♩ = 120

TWO-PART CANON

ARTHUR EDWARD JOHNSTONE

I

II

mf
 Wake with songs of glad - ness To words of love and cheer;
 Dull care . . and ev - 'ry thought of sad - - ness
 With shades of night dis - ap - pear, For the day - break is here.

THE BLOSSOM

WILLIAM BLAKE

From "Songs of Innocence"

JOHN E. WEST

Allegretto $\text{♩} = 88$

1. Mer - ry, mer-ry spar - row! Un-derleaves so green A hap-py
 2. Pret - ty, pret-ty rob - in! Un-derleaves so green A hap-py

Mer - ry, mer-ry spar-row! Un-der leaves so green A hap-py
 Pret - ty, pret-ty rob-in! Un-der leaves so green A hap-py

blos - som Sees you, swift as ar - row, Seek your cradle nar-row, Near my bos - om.
 blos - som Hears you, sob - bing, sob - bing, Pret - ty, pret-ty rob - in, Near my bos - om.

LEAD, KINDLY LIGHT

JOHN HENRY NEWMAN

Moderato $\text{♩} = 66$

JOHN B. DYKES

Three-part arr.

1. Lead, kind - ly Light! a-mid th'en - cir - cling gloom, . Lead thou me on; . The night is
 2. I was not ev - er thus, nor pray'd that thou . Shouldst lead me on; . I lov'd to
 3. So long thy pow'r has blest me, sure it still . . Will lead me on . O'er moor and

dark, and I am far from home, . . Lead thou me on; . . Keep thou my feet; I choose and see my path; but now . . . Lead thou me on; . . I lov'd the gar - ish fen, o'er crag and tor-rent till . . . The night is gone; . And with the morn those

do not ask to see . . The dis - tant scene; one step e - nough for me.
 day; and, spite of fears, . Pride ruled my will: re-mem-ber not . past years.
 an - gel fac - es smile . Which I have lov'd long since, and lost . a - while.

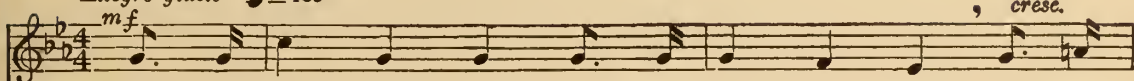
THE LAND WITHOUT A NAME

29

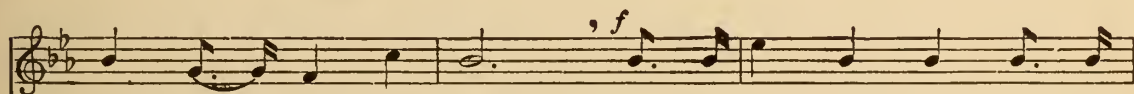
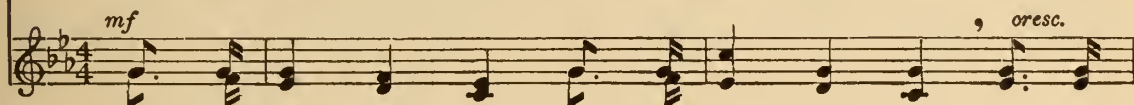
HELEN GRAY CONE
FROM "St. Nicholas"

E. W. JOHNS

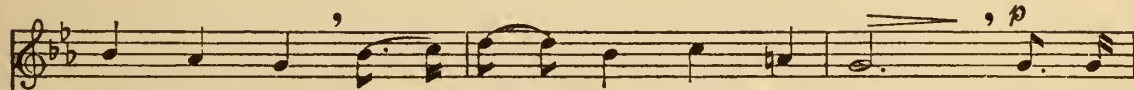
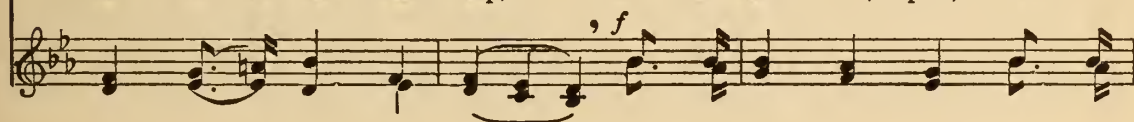
Allegro giusto ♩ = 100



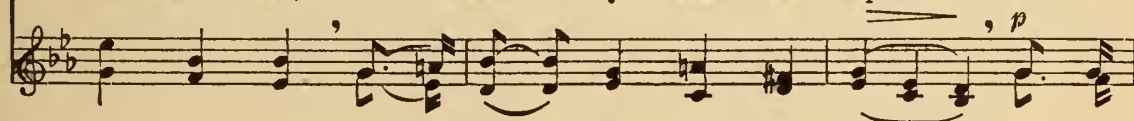
1. Where the Sun sails bold on the Sea of Gold Past the
2. And the way to go, if you fain would know, Is to



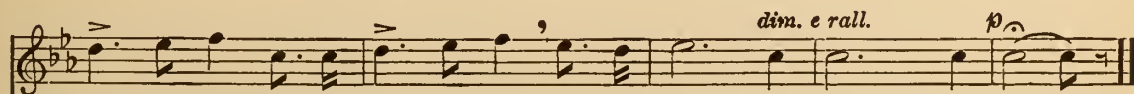
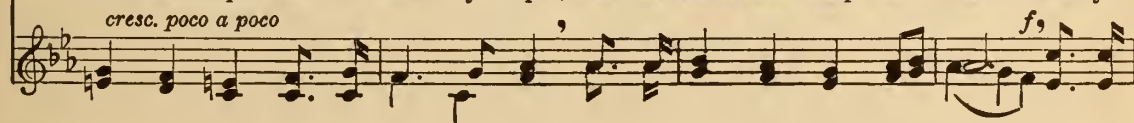
Vio - let . Is - lands fair; And the rag - ged shapes of the
char - ter the Cres - cent Ship, All of sil - ver, pale, with a



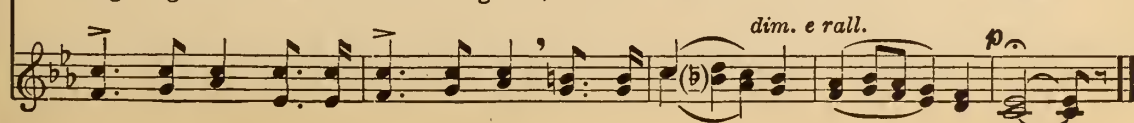
Ros - y Capes And the Cas - tles of the Air, Can you
cob - web sail, And . mer - ri - ly does she dip! There's a



call a - right all that coun - try bright That is washed by waves like flame? 'Tis the
crew of Hopes at her film - y ropes, And on board that Ship of Fame . . . Man - y a



coast ad - mired, 'tis the clime de - sired, Of the Land with - out . . . a Name.
long - ing dream seeks the shore a - gleam, Of the Land with - out . . . a Name.



THISTLE-DOWN

CLARA DOTY BATES

JOHN E. WEST

Allegretto grazioso ♩. = 72.

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a simple eighth-note accompaniment. Dynamics include *mp*, *cresc.*, *dimin.*, and *rit.*. Pedal marks are indicated with 'Ped.' and asterisks.

The vocal melody is presented in three staves. The lyrics are: "Nev - er a beak has my". The melody is in a minor key and features a simple, singable line. Dynamics include *mp*.

The piano accompaniment for the first vocal line consists of two staves. The right hand plays a simple eighth-note accompaniment, while the left hand plays a simple eighth-note accompaniment. Dynamics include *mp*. Pedal marks are indicated with 'Ped.' and asterisks.

The vocal melody continues in three staves. The lyrics are: "white bird; . nor throat . . of . song; .". The melody is in a minor key and features a simple, singable line. Dynamics include *mp*.

The piano accompaniment for the second vocal line consists of two staves. The right hand plays a simple eighth-note accompaniment, while the left hand plays a simple eighth-note accompaniment. Dynamics include *mp*. Pedal marks are indicated with 'Ped.' and asterisks.

mp *cresc.*

But wings of silk by soft wind stirred, . . . Bear . . .

stirred, . . . Bear . . .

mp *cresc.*

But wings of

f *poco rit.* *a tempo*

. . . it . . . a - long, . bear . . . it . . . a - long. .

f *poco rit.* *a tempo*

. . . it . . . a - long, . bear . . . it . . . a - long.

f *poco rit.* *a tempo*

silk by soft wind stirred, Bear . . . it . . . a - long. .

cresc. *poco rit.* *a tempo* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

I *poco rit.*

Ped. * *Ped.* * *Ped.* *

2 *mp*

With wings of silk . . and a heart of seed, . .

mp

With wings of silk, with wings of

dim.

Ped. * *Ped.* *

mf

With wings of silk . . and a heart of seed, . .

cresc. *mf* *p cresc.*

silk . . and a heart of seed, . . With wings of silk . . and a heart . . of seed, O - ver

mp cresc. *mf* *p cresc.*

With wings of silk, With wings of silk . . and a heart of seed, . . O - ver

cresc. *mf* *p cresc.*

p cresc. poco a poco

O - ver field and town . . It sails, . . o - ver field and town . It

poco a poco

field and town . It sails, . . O - ver field and town . . It sails, . . it

poco a poco

field and town . It sails, . . O - ver field and town . . It sails, . . it

poco a poco

sails, . . . Ah! . . . quaint lit - tle bird in - deed . Is the

sails, . . . Ah! . . . quaint lit - tle bird in - deed . Is] the

sails, . . . Ah! . . . quaint lit - tle bird in - deed . Is the

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mp cresc. *f poco rit.*

this - tle - down, the this - tle - down, the this - - - - - tle -

mp cresc. *f poco rit.*

this - tle - down, the this - tle - down, the this - - - - - tle -

mp cresc. *f poco rit.*

this - tle - down, the this - tle - down, the this - - - - - tle -

mp cresc. *f poco rit.*

Ped. * *Ped.* * *Ped.* *

a tempo

down.

a tempo

down.

a tempo

down.

a tempo

Ped. * *Ped.* * *Ped.* * *Ped.* *

THE NIGHT HAS A THOUSAND EYES

35

FRANCIS W. BOURDILLON

E. W. JOHNS

Andante con moto ♩ = 80

1. The night has a thou - sand
2. The mind has a thou - sand

mp

1. The night mind has a thou - - -
2. The mind has a thou - - -

1. The night mind has a thou - sand
2. The mind has a thou - sand

(Optional accomp.)

p

p

legato

eyes,
eyes,

The day
The heart

but one,
but one,

Yet the light of a bright world
Yet the light of a whole life

sand eyes, The day . . . but one,
sand eyes, The heart . . . but one,

Yet the light of a bright . . .
Yet the light of a whole . . .

eyes,
eyes,

The day
The heart

but one, Yet the light
but one, Yet the light

of a bright world
of a whole life

Ped.

*

dies
dies

With the dy
When love

ing sun. . . .
is done. . . .

world
life

dies
dies

With the dy
When love

ing sun. . . .
is done. . . .

dies
dies

With the dy
When love

ing sun. . . .
is done. . . .

p

rit.

A SUMMER GARDEN

From "The Youth's Companion"

JOHN E. WEST

*Andante e marcato**Allegro moderato*

Three lit - tle girls, seat - ed in a row, Their moth - er had told them that they must sew;

Three lit - tle girls, seat - ed in a row, Their moth - er had told them that they must sew;

*Andante e marcato**Allegro moderato**f* (For rehearsal only)*mf*

And poor lit - tle Pol - ly had

*mp**mf*

And Mar - gy was glum, And poor lit - tle Pol - ly had

*mp**mf*

Peg - gy was la - zy,

And poor lit - tle Pol - ly had

*mp**mf**f* *poco lento*
prick'd her thumb.*mp Allegro moderato*

A lame-wing'd duck, a

prick'd her thumb.

A lame-wing'd duck, a

pesante

prick'd her thumb. A huge black bee - tle went lum - b'ring by; . . . A lame-wing'd

*poco lento**Allegro moderato**f pesante**p*

p cresc. poco a poco

wa - ter fly, A yel - low pup, a speck - led hen, A

p cresc. poco a poco

wa - ter fly, A yel - low pup, a speck - led hen,

p cresc. poco a poco

duck, a wa - ter fly, A yel - low pup, a speck - led hen,

p cresc. poco a poco

rit. mf a tempo cresc. ed animato poco a poco

grass - green pus - sy cat, and then A gor - geous la - dy with dia - mond eyes, The

f rit. mf a tempo cresc. ed animato poco a poco

A grass-green pussy cat, and then A gorgeous la - dy . . with diamond eyes, . .

f rit. mf a tempo cresc. ed animato poco a poco

A grass-green pussy cat, and then A gor - geous la - dy with dia - mond eyes, The

f rit. mf a tempo cresc. ed animato poco a poco

largamente

Knave of Hearts with sto - len pies, A grif - fin grim and lit - tle Bo - peep, And

ff largamente rit. e dim. p

. . The Knave of Hearts with sto - len pies, A grif - fin grim and lit - tle Bo - peep,

ff largamente rit. e dim. p

Knave of Hearts with sto - len pies, A grif - fin grim and lit - tle Bo - peep,

ff largamente rit. e dim. p

A SUMMER GARDEN

Andante tranquillo

three lit - tle girls were fast a - sleep.

p *dim. e ril.* *pp*

And three lit - tle girls were fast a - sleep. .

p *ril.* *pp*

And three lit - tle girls were fast a - sleep. .

Andante tranquillo

p *ril.* *pp*

O WORSHIP THE KING

SIR ROBERT GRANT

JOSEF HAYDN

Allegro moderato ♩ = 112

mf

1. O wor - ship the King all glo - rious a - bove; O grate - ful - ly
 2. O tell of his might, O sing of his grace, Whose robe is the
 3. Frail chil - dren of dust, and fee - ble as frail, In thee do we

mf

sing his power and his love; Our Shield and De - fend - er, the
 light, whose can - o - py space; His char - iots of wrath the deep
 trust, nor find thee to fail; Thy mer - cies how ten - der, how

mp

f

An - cient of Days, Pa - vil - ion'd in splen - dor, and gird - ed with praise.
 thun - der clouds form, And dark is his path on the wings of the storm.
 firm to the end, Our Mak - er, De - fend - er, Re - deem - er, and Friend.

f

A DREAMLAND LANTERN

39

MARY FELICIA BUTTS
From "Wide Awake"

JOHN E. WEST

Andantino. ♩. = 54

p (Optional accomp.)

cresc.

rit. e dimin.

mp

cresc.

mf

Will o' the wisp, Will o' the wisp, Lend me your lit - tle

mp

cresc.

mf

Will o' the wisp, Will o' the wisp, . . Lend me your lit - tle

mp

cresc.

mf

(Optional accomp.)

mp *a tempo*

cresc.

mf

light . . I have to go a long, long way And back the ver - y same

light . . I have to go a long, long way

And

mp

p

A DREAMLAND LANTERN

night, . . . And back the ver - y same night. . .

back the ver - y same night, the ver - y same night. . . I

Not ver - y wide it seems, .

have to go o - ver a stream, . In - to a

In - to a coun - try strange and vast, 'Tis called 'the land of

'Tis

coun - try strange . . . and vast,

a tempo (accomp. ad lib.)

mf, *cresc.*, *ril.*, *f*, *pp a tempo*

mf, *cresc.*, *ril.*, *f*, *a tempo*, *pp*

mf, *cresc.*, *ril.*, *f*, *a tempo*, *pp*

mf, *cresc.*, *ril.*, *f*, *pp*

Ped. *

ril. *Allegro scherzando* $\text{♩} = 132$

dreams, the land of dreams. There ev - 'ry - thing is

called the land of dreams. There ev - 'ry - thing is

mp *mp*

pp *mp*

Ped. * *Ped.* * *Ped.* *

turned a - bout, And most - ly up - side down, A beg - gar boy may

turned a - bout, And most - ly up - side down, . . A beg - gar boy may

cresc. *ril.* *cresc.* *ril.* *cresc.* *ril.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

be a prince, And wear . . a dream - land crown.

be a prince, And wear a dream - land crown.

f *p a tempo* *ril.* *p*

f *p a tempo* *ril.* *p*

Ped. * *Ped.* *

THE SHEPHERD

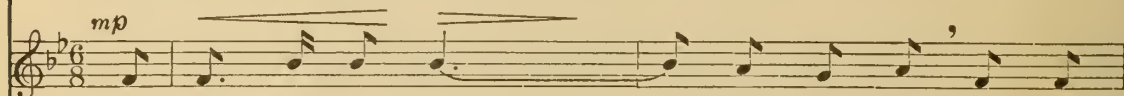
WILLIAM BLAKE

From "Songs of Innocence"

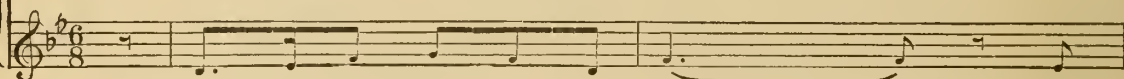
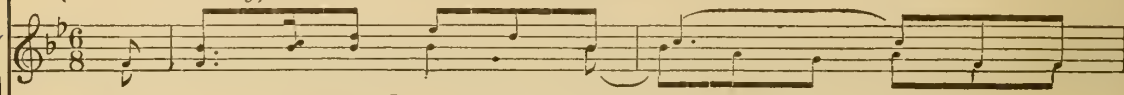
JOHN E. WEST

Andantino quasi allegretto ♩. = 56

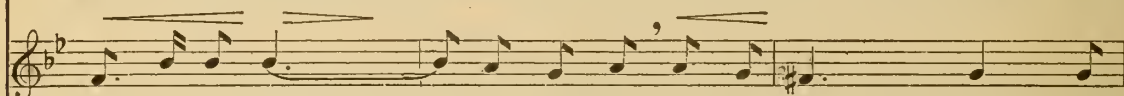
How sweet is the shep - herd's sweet lot! From the



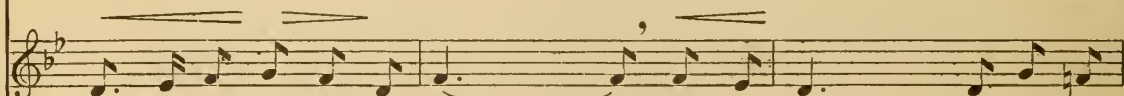
How sweet is the shep - - - - herd's sweet lot! From the

How sweet is the shep - herd's sweet lot! From the
(For rehearsal only)

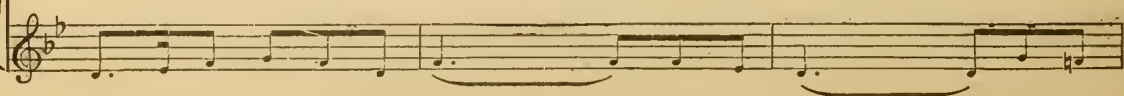
morn to the eve - ning he strays; He shall fol - low his sheep, his



morn to the eve - - - - ning he strays; He shall fol - - - low his



morn to the eve - ning he strays; He shall fol - - - low his



sheep all the day, *f* And his

sheep all the day, *cresc.* And his tongue shall be fill - ed with praise, with *f*

sheep all the day, *cresc.* And his tongue . . . shall be fill - ed with

tongue shall be fill - ed with praise. . . . For he hears the lambs' in - no - cent

praise, fill - - - ed with praise. *rit.* *a tempo*

praise, *f* *rit.* *a tempo* fill - - - ed with praise.

call. . . . *mp* He is

And he hears the ewes' ten - der re - ply; . . . He is *mp*

And he hears the ewes' ten - der re - ply; . . . He is *mp*

THE SHEPHERD

watch - - ful while they are in peace, . . . For they
watch-ful while they . . . are in peace, in peace, . . . For they
watch - - ful while they . . . are in peace, . . . For they

know that their shep - herd is nigh, . . . they
know that their shep - herd, they know that their shep - herd is
know that their shep - herd is nigh. . . .
nigh, . . . they know that their shep - herd is nigh. . . .

dim. *mp* *dim.* *mp* *dim.* *mp* *dim.* *mp* *rall.* *pp* *rall.* *pp* *rall.* *pp* *rall.* *pp*

THE LAMB

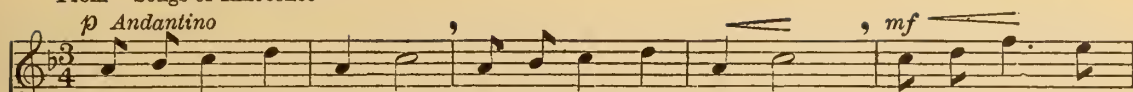
45

WILLIAM BLAKE

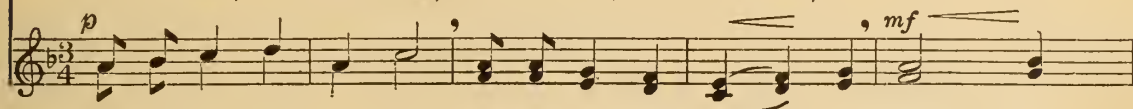
JOHN E. WEST

From "Songs of Innocence"

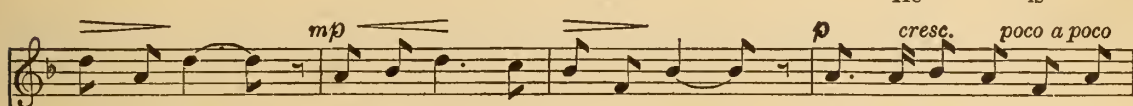
p Andantino



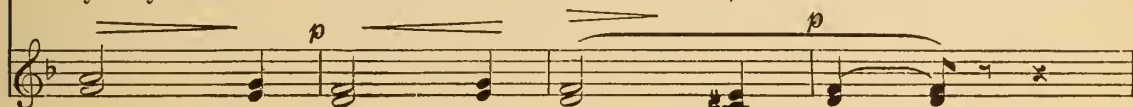
1. Lit - tle lamb, who made thee? Dost thou know who made thee, Gave thee life and
2. Lit - tle lamb, I'll tell thee; Lit - tle lamb, I'll tell thee; He is call - ed



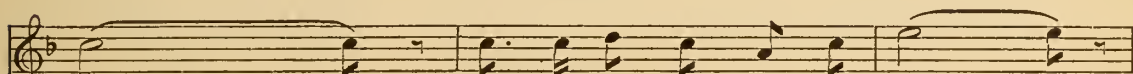
Gave thee
He is



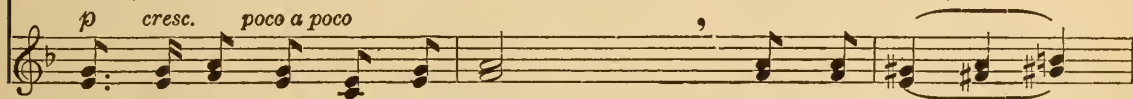
bid thee feed . By the stream and fer - tile mead, Gave thee cloth - ing of de -
by thy name . For he calls him - self a Lamb; He is meek and he is



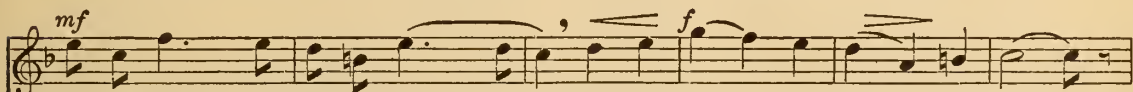
life and bid thee feed
call - ed by thy name



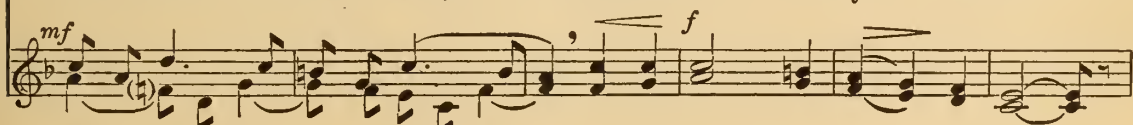
light, Soft - est cloth - ing, wool - ly, bright; . . .
mild; He be - came a lit - tle child; . . .



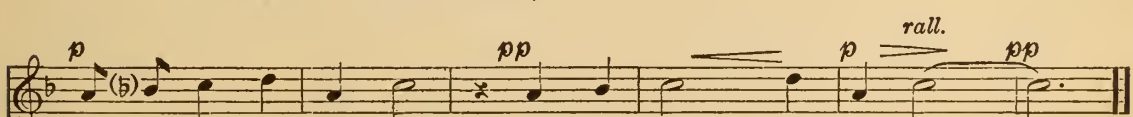
Gave thee cloth - ing of de - light, of de - light; . . .
He is meek and he is mild, he is mild; . . .



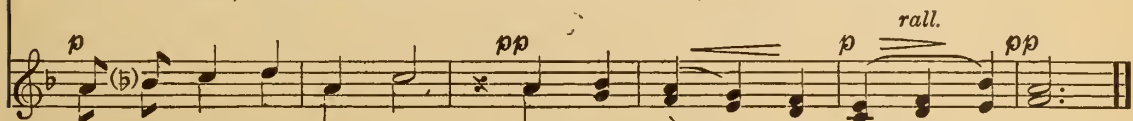
Gave thee such a ten - der voice, . . . Mak - ing all the vales re - joice?
I a child and thou a lamb, . . . We are call - ed by his name.



Gave . . thee such . a ten - der voice,
I . . . a child . and thou a lamb,



Lit - tle lamb, who made thee? Dost thou know who made thee? . .
Lit - tle lamb, God bless thee! Lit - tle lamb, God bless thee! . .



Dost thou know . who made . . . thee?
Lit - tle lamb, . God bless . . . thee!

I WOULD THAT MY LOVE

HEINRICH HEINE

FELIX MENDELSSOHN-BARTHOLDY

Allegro con moto $\text{♩} = 72$

p

1. I would . that my love could si - lent - ly
2. To thee . . on their wings, my fair - est, That

Allegro con moto

p

Flow . . in a sin - gle word; I'd . . give it the mer - ry
soul - felt . word they would bear, Shouldst hear it at ev - 'ry

breez - es, They'd waft it a - way, in sport, I'd
mo - ment, And . . hear . . it ev - 'ry - where, Shouldst

cresc.

cresc. *sf*

f

give . . it the mer - ry breez - es, They'd waft it a - way, in
hear . it at ev - 'ry mo - ment, And . hear . it ev - 'ry -

f *p*

a - way in sport, . . .
and ev - 'ry - where, . . .

sport,
where,

a - way in sport, . . they'd
and ev - 'ry - where, . . and

sf

waft it a - way in sport.
hear . . it ev - 'ry-where.

sf

sf

p

pp

At night, . . . when thine eye - lids in

pp

sempre pp

slum - ber Have clos'd those bright heav'n-ly beams,

Still

sempre pp

cresc. there, my love, . it will haunt . thee, *cresc.* E'en in thy deep - est

cresc. *cresc.*

dreams, *f* Still there, my love, . it will haunt thee, *dimin.* E'en .

f *dimin.*

thy deep - est dreams, *p* in . . thy deep - est dreams, *sf* thy deep - est dreams, e'en .

p *sf*

in . . . thy deep - est, deep - est dreams.

p

Ped. * *Ped.*

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems. The first system shows the vocal melody and piano accompaniment with a crescendo. The second system continues the melody and accompaniment, featuring a forte dynamic and a diminuendo. The third system includes a piano dynamic and a sf dynamic. The fourth system concludes the piece with a piano dynamic and a pedal mark. The lyrics are written below the vocal line.

A MILLION LITTLE DIAMONDS

49

MARY FRANCES BUTTS

JOHN E. WEST

Allegro scherzando ♩ = 88

mp

A mil - lion lit - tle

mp

*Allegro scherzando
poco stacc.*

poco stacc.

p

p

cresc.

di - a - monds Twin - kled on the trees; . . And all the lit - tle

cresc.

cresc.

mp

maid-ens said, "A jew - el, . . . if you please!" . . . But

dolce

p

cresc.

while they held their hands out - stretched, . To catch the di - a-monds

mp

But while they held their hands out-stretched,

cresc.

dim. *mf*

gay, . . the di - a-monds gay, . . A mil - lion lit - tle sun-beams came And

cresc. *mf*

To catch the di - a-monds gay, . . A mil - lion lit - tle

mf

cresc. *f*

stole them all a - way, and stole them all a -

cresc. *f*

sun-beams came, And stole them all a - way, and stole them all . . . a -

cresc. *f*

Ped. *

way, And stole them all a - way.

mp dim. pp

mp dim. pp

poco stacc.

dim. p dim. pp ril.

Ped.

MASSA'S IN DE COLD, COLD GROUND

STEPHEN C. FOSTER

STEPHEN C. FOSTER

With sentiment ♩ = 80

pp

Loo Loo Loo

1. { 'Round de mead-ows am a - ring - ing De dark - ies' mourn - ful song; x While de mock - ing bird am
Where de i - vy am a - creep - ing O'er de grass - y mound, x Dare ol' mas - sa am a -

2. { When de au - tumn leaves were fall - ing, x When de days were cold, 'Twas hard to hear ol' mas - sa
Now de or - ange tree am bloom - ing x On de sand - y shore; x Now de sum - mer days am

3. { Mas - sa make de dark - ies love him x Cayse he was so kind; x Now dey sad - ly weep a -
Can - not work be - fore to - mor - row Cayse de tear - drops flow; I try to drive a - way my

mp

mf REFRAIN

... Loo ...

sing - ing, Hap - py as de day am . long. } Down in de corn - field, Hear dat mournful
sleep - ing, Sleep - ing in de cold, cold ground. }
call - ing Cayse he was so weak and . old. } Down in de corn - field, Hear dat mournful
com - ing; Mas - sa neb - ber calls no . more. }
bove him, — Mourn - in' cayse he leave dem be - hind. } Down in de corn - field, Hear dat mournful
sor - row, Pick - in' on de ol' ban - jo. }

mp

Ah,

Mas - sa's in de cold, cold ground.

sound; All de dark - ies am a - weep - ing; Mas - sa's in de ground.

mp pp

hear! De dark - ies am a - weep - ing;

A MAY FROST

HARVEY WORTHINGTON LOOMIS

FELIX MENDELSSOHN-BARTHOLDY

Three-part arr.

Un poco Allegro ♩ = 116

p

1. A frost once fell on a night in May; Its white ghost - ly veil It
 2. It laid chill hand on the haw-thorn spray; Thro' groves new in leaf It
 3. When dawn came forth by the wood-land way, Ah me! Was it dew She

p

cresc. *f* *p* (rall. 3d stanza)

(2D SOPR.) flow - ers
 flung o'er the dale And wrought sad blight there On the flow'rs of the spring - time.
 crept like a thief, And joy took flight there 'Mid the flow'rs of the spring - time.
 shed from the blue, Or tear - drops bright there, For the flow'rs of the spring - time?

cresc. *f* *p* (rall. 3d stanza)

THE DOVE

(LA PALOMA)

Traditional

Tempo di Habanera ♩ = 80

SEBASTIAN YRADIER

Accomp. written for this work

mp

1. { The day that I left my home for the roll - ing sea, I
 At eve ere we sailed, I went a fond leave to take Of
 2. { And when I come home from Ni - na to part no more, To
 A - dieu to the ship where oft - en with chang - ing mind, I've

mp

said, "Moth - er dear, oh, pray to thy God for me." break.
 Ni na who wept as if her poor heart would (Omit. . . .)
 rest with my moth - er dear on my na - tive shore,
 laughed and I've wept as veered the light, chang - ing (Omit. . . .) wind.

mf

{ Ni - na, if I should die and o'er o - cean's foam . . . Soft - ly a white dove
 { O - pen thy lat - tice, dear - est, for it will be . . . My faith - ful soul that
 { Then comes the day, the hap - py and bless - ed day . . . Chas - ing all sad - ness,
 { Ni - na so fair, all smiles, will be by my side, . . . Ni - na, so dear, will

mf

on a fair eve should come; . . .
 lov - ing comes back to (Omit . . .) thee! Oh, a life on the sea,
 sor - row and care a - way;
 be my own blush - ing (Omit . . .) bride.

f

Sing - ing joy - ous and free! Ah! . . . we are go - ing,

sfz

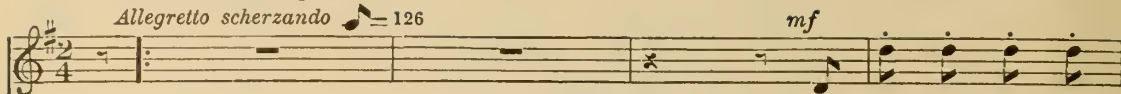
None are so gay as we. we. . . .

A MERRY RACE

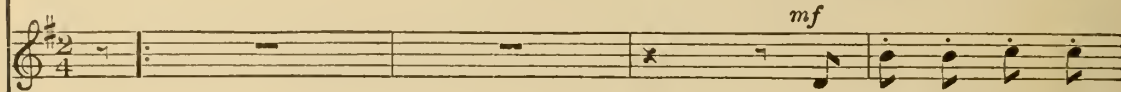
RACHEL GEDDES SMITH

JOHN E. WEST

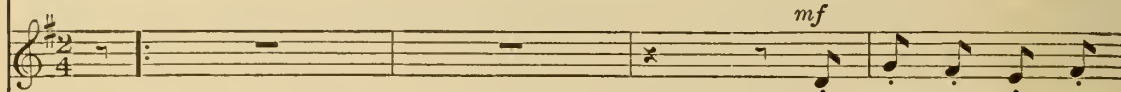
From "The Youth's Companion"

Allegretto scherzando ♩ = 126

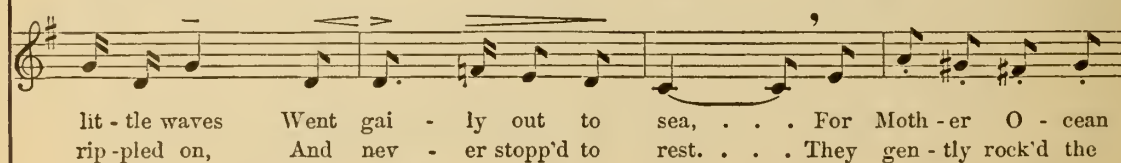
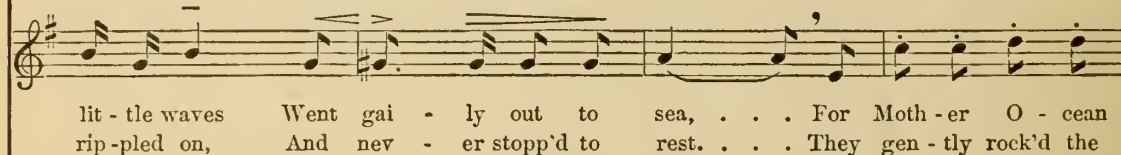
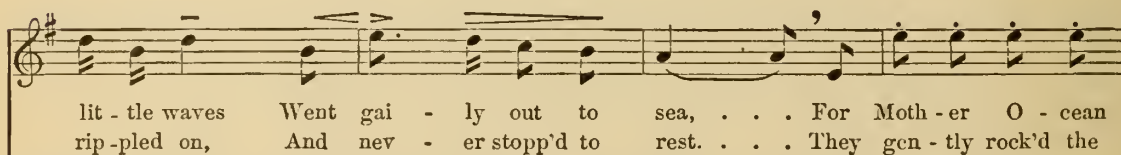
1. A laugh - ing band of
2. For six long years they

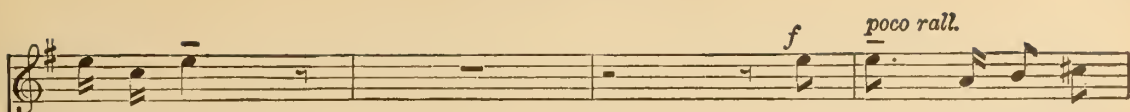


1. A laugh - ing band of
2. For six long years they



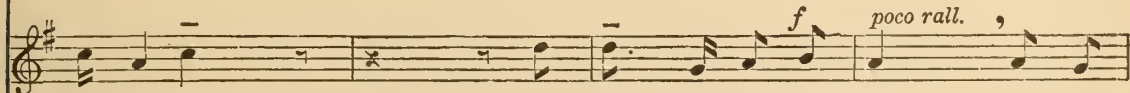
1. A laugh - ing band of
2. For six long years they

Allegretto scherzando ♩ = 126



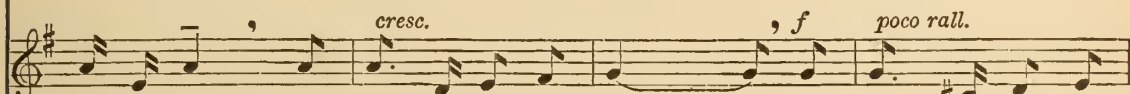
call'd to them—
man - y ships

"Come chil - dren, come to
On Moth - er O - cean's



called to them—
man - y ships

"Come chil - dren, come to me, come to
On Moth - er O - cean's breast, O - cean's



called to them— "Come chil - dren, come to me, . . . Come chil - dren, come to
man - y ships On Moth - er O - cean's breast, . . . On Moth - er O - cean's



cresc.

mf poco rall.



Ped.

* *Ped.*

* *Ped.*

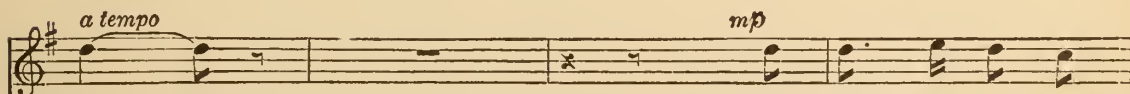
* *Ped.*

* *Ped.*

* *Ped.*

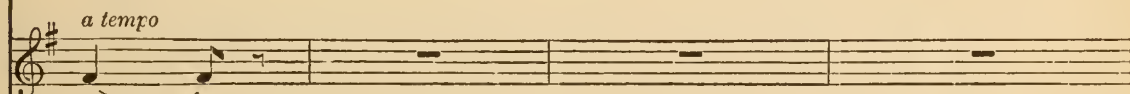
* *Ped.*

* *Ped.*

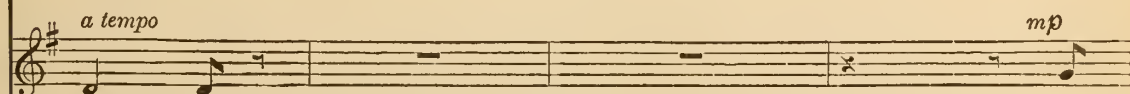


me." . . .
breast. . .

They all put on their
When all at once they



me." . . .
breast. . .



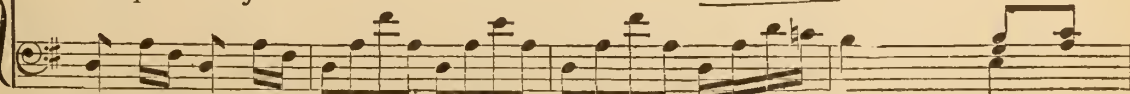
me." . . .
breast. . .

They
When



a tempo

mf



Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

snow-white caps, . . . And start - ed on a
 start - ed back, . . . And hur - rying more and

mp

They all put on their snow-white caps, And start - ed on a
 When all at once they start - ed back And hur - rying more and

all put on their snow-white caps, And start - ed on a
 all at once they start - ed back, And hur - rying more and

cresc.

Ped. * *Ped.* *

mf

run; . . They tossed . . and tum - - - bled in the race, And
 more, . . They threw . . their caps of snow - y foam, Up -

mf

run; . . They tossed . . and tum - - - bled in the race, And
 more, . . They threw . . their caps of snow - y foam, Up -

mf

run; . . They tossed and tum - - - bled in the
 more, . . They threw their caps of snow - y

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cresc. *poco allargando* *f* *a tempo*

spark - led in the sun, and spark - - led in . the sun. . . .
 on the sand - y shore, up - on the sand - y shore. . .

cresc. *poco allargando* *f* *a tempo*

spark - led in the sun, and spark - led in the sun. . . .
 on the sand - y shore, up - on . . the sand - - y shore. . .

cresc. *poco allargando* *f* *a tempo*

race, and spark - - led in the sun. . . .
 foam up - on the sand - y shore. . . ,

cresc. *f poco allargando* *a tempo* *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

rall. poco a poco *f*

Up - on the sand - y shore. . . . ,

rall. poco a poco *f*

Up - on the sand - y shore.

rall. poco a poco *f*

Up - on the sand - y shore.

rall. poco a poco *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

OUR BOYS

HARVEY WORTHINGTON LOOMIS

(COMPLETE WITHOUT BASS)

ARTHUR EDWARD JOHNSTONE

In march tempo ♩. = 100

mf

1. Thou-sands are has - ten - ing toward the square To view the great pa - rade; .
2. Pass - ing the gaud - y re - view - ing stand, And thro' the flo - ral arch, .

mf

All of the hol - i - day throng are there, In gay ap - par - el ar - rayed; . The flags are proud - ly
Gal - lant pro - tec - tors of sea and land, Ten thousand soldiers a - march, Where flute and fife are

fly - ing, The crowds "Hurrah!" are cry - ing; With martial tread the reg - i - ments come, To
play - ing, And trump - et loud - ly bray - ing Be - neath the Red, the Blue and the White, In

beat of the drum—No heart is glum, But puls - es bound At thrill - ing sound Of the
u - ni - form bright, A splen - did sight! While hearts keep time To meas - ured rime Of the

REFRAIN

tramp, tramp, tramp, tramp. Wel - come the boys, hip, hip, hur - rah!

**pp*

tramp, tramp, tramp, tramp. Tramp, tramp, tramp, tramp,

Wak - en the air with a might - y huz - za! Firm, bold, march - ing a - long,

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

Sci - ons of Free - dom, young and strong!

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

* May be sung by basses

Know - ing that Might is born of Right. Hail, hail, Pride of the Land!

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

Brave lads, for Lib - er - ty's cause they stand! Hip, hur - rah! . . .

tramp, tramp, tramp, tramp, tramp; Hip, hur - rah! . . .

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The tempo is marked 'Tempo di marcia' with a quarter note equal to 104. The first system includes the lyrics 'Know - ing that Might is born of Right. Hail, hail, Pride of the Land!' and 'tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,'. The second system includes 'Brave lads, for Lib - er - ty's cause they stand! Hip, hur - rah! . . .' and 'tramp, tramp, tramp, tramp, tramp; Hip, hur - rah! . . .'. The piano part features various chords and melodic lines, including a triplet in the right hand and a 'sfz' (sforzando) marking in the left hand.

A PAGEANT

JENNIE W. SUTTON

ARTHUR EDWARD JOHNSTONE

Tempo di marcia ♩ = 104*mf*

1. { Great throngs mass - ing Where reg - i - ments are pass - ing; The bu - gles have
Vast our cho - rus, The skies of az - ure o'er us; We cel - e - brate

2. { High hearts beat - ing! The he - ro le - gions meet - ing In bat - tle - worn
Linked for - ev - er, No fate the tie shall sev - er, U - nit - ing for

The musical score for 'A PAGEANT' is in 2/4 time, key of D major (two sharps). It begins with a piano introduction marked 'mf' (mezzo-forte). The score includes two systems of music. The first system has a vocal line with two verses of lyrics and a piano accompaniment. The second system continues the piano accompaniment. The tempo is 'Tempo di marcia' at 104 beats per minute.

waked ere the morn; Ral - lied from the high-way, Ral - lied from the
 glo - ry and fame; Now a might - y na - tion, Thrilled with ju - bi -
 kha - ki ar - rayed! Cheer our no - ble free-men, Sol - dier - lads and
 Truth, heart and hand; Gold - en chimes are ring - ing, Mul - ti - tudes are

Ped. *

by - way, An ar - my no foe dare scorn!
 la - tion Is voic - ing its grand ac - claim.
 sea - men; The fame of them ne'er shall fade!
 sing - ing, To hon - or our own dear land.

REFRAIN

Home of In - de - pen - dence, Land of Free-dom's birth, The light of your re -

splen - dence . . Il - lumes the earth. Wav - ing flags ap - pear . . In all their

A PAGEANT

f *mf*

proud dis - play, As mil-lions, far and near, Hold car - ni - val to - day.

f *mf*

Hail e'er . . . the flag of Lin - coln's Land; 'Twill pre - vail e'er . . .

f

Oh, the scene of splen - dor! Oh, the fes - tal throng As - sem - bled here to

f

Ped. * Ped. * Ped. *

. . . From smil - ing strand to strand. Come, swell the breeze with

ren - der, . . . By joy - ful song, All their hom-age true, . . . And voice a

f

Ped. * Ped. *

glad hur - rah, hur - rah! . . . Free - dom's joy - ful song! Huz - za!

glad hur - rah, Till ech - o wakes a - new Proud Free-dom's loud huz - za.

trem.

Ped. * Ped. * Ped. *

PART TWO

UNCHANGED VOICES WITH OPTIONAL BASS

SALUTE TO THE FLAG

ARTHUR EDWARD JOHNSTONE

Maestoso ♩ = 69 *poco ril.*

mp

I pledge al - le-giance to . my flag, and to the Re-pub - lic for which it stands;

mp *poco ril.*

Ped. *

mp ♩ = 80 *cresc.*

One na - tion, in - di - vis - i - ble, with lib - er - ty and jus - tice for

mp *cresc.*

allargando f

all, with lib - er - ty and jus - tice for all. . .

f

FLAG OF FLAGS

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

Tempo di marcia ♩ = 120*mf*

1. { Hail to thee! Hail to thee! Stand - ard a - bove, Flag that we love:
 Hail to thee! Hail to thee! Flow'r of the sky, Bloom - ing on high,
 2. { Hail to thee! Hail to thee! High in the blue, Flag of the true,
 Hail to thee! Hail to thee! Staunch as a star Shin - ing a - far,

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

mp *cresc.* *f*

All the glo - ry Of Free - dom's sto - ry, From out thy folds un - furl - ing. }
 Dawn - light ten - der And sun - set splen - dor Thy ra - diant hues em - pearl - ing. }
 Faith un - bound - ed On thee is found - ed, As loy - al hearts ac - claim thee. }
 Trib - ute glow - ing On thee be - stow - ing, The Flag of Flags we name thee. }

mp *cresc.* *f*

Ped. * *Ped.* * *Ped.* *

REFRAIN *f* *mf*

Flash the watch - word, "Might with Right!" O - ver hill and dale and moun - tain - height, As the

f *mf* *non legato*

cresc. *f*

count - less years shall roll. Truth dwells in thy col - ors three,

cresc. *f* *Ped.* *

R.H.

Youth and age sing a - like to thee The song of a na - tion's soul.

HOMELAND

(COMPLETE WITHOUT BASS)

Old Tune
Harmonized for this work

GEO. W. PENNINGTON

Vigoroso ♩ = 112

1. Out where the prai - rie reach - es Bound - less and free,
2. Out 'mid the snow - clad moun - tains Fain would I be;
3. Out in the Land of Sun - set Edged by the sea, } My home - land, my

home - land is call - ing e'er to . . me, . My home - land, my

home - land is call - ing e'er to me, . My home - land, my

home - land is call - ing e'er to me. call - ing e'er to me.

home - land is call - ing e'er to me. call - ing e'er to me.

WINTER CARNIVAL

(COMPLETE WITHOUT BASS)

KATHARINE WHITMORE

Danish Folk Dance
Three-part arr.*Ben marcato* ♩ = 88*mf**p*

1. { Good mor - row, good mor - row, Ye dane - ers one and all, } With ev - 'ry - one jol - ly A -
 { No sor - row, no sor - row Shall lurk with-in this hall. }
2. { Of laugh - ter, of laugh - ter And joy we take our fill, } While cou - ples are swing - ing And
 { Then aft - er, then aft - er Each Jack may find his Jill. }

*mf**p**poco rit.**a tempo*

twin - ing the hol - ly Bid in - no - cent Fol - ly Ap - pear at our call. Good mor - row, good
 car - il - lons ring - ing And mo - ments are wing - ing We dance with a will. Then aft - er, then

*poco rit.**a tempo**mp* REFRAIN ♩ = 168

mor - row, Ye dane - ers one and all.
 aft - er, Each Jack may find his Jill.

Light we trip a - round, fa - la - la! Gay the fid - dles

mp

Fid - dles are sound - ing, Gay ech - oes re -

mp

Ho, fa - la - la - la la!

cresc. *f*

sound, fa - la - la! High the spir - its bound, fa - la - la! Win - ter is here!

sound-ing, High spir - its are sound-ing; King Win - ter is here!

f

BEGONE, DULL CARE!

Traditional

(COMPLETE WITHOUT BASS)

Old English

Three-part arr.

Vivace $\text{♩} = 88$

mf

1. Be - gone, dull care! . . . I prith - ee be - gone from me! . . .
 2. Oh, too much care . . . Will make a young man turn gray; . . .

mf

(Both stanzas) Be - gone, . . . dull care! Be - gone! .

Be - gone, dull care! You and I . shall nev - er a - gree. . .
 And too much care . . . Will turn an old man to clay. . .

I prith - ee be - gone, dull care! I prith - ee be - gone, be - gone, dull care!

poco rit.

Long time hast thou been tar - rying here And fain . thou wouldst me kill, . . .
 My wife shall dance, and I will sing, So mer - ri - ly pass the day, . . .

poco rit.

a tempo

But i' faith, . . . dull . . . care, . . . Thou nev - er shalt have thy will. . .
 For I hold it one of the wis - est things To drive dull care a - way. . .

Dull care,
'Tis wise

O NO, JOHN !

Somerset Folk Song

Accomp. by ARTHUR EDWARD JOHNSTONE

Allegro giocoso $\text{♩} = 72$ *mp*

1. (Boys) On yon - der hill there stands a maid - en ; Who she is I
2. (GIRLS) My fa - ther was a Span - ish cap - tain — Went to sea a
3. (Boys) Dear maid - en, I will give you jew - els, I will make you
4. (Boys) Dear maid - en, since you are so cru - el, And that you do
5. (Boys) O hark ! I hear the church bells ring - ing ; Will you come and

mf *mp*

do not know ; I'll go court her for her beau - ty ; She must an - swer Yes or No.
 month a - go ; First he kissed me, then he left me — Bid me al - ways an - swer No.
 rich and free ; I will give you silk - en dress - es ! Dear - est, will you mar - ry me ?
 scorn me so, If I may not be your lov - er — Dear - est, will you let me go ?
 be my wife ? O dear maid - en, have you set - tled To live sin - gle all your life ?

coryly

(GIRLS.)

O No, John, No John, No, John, No ! No !

— 1, 2, 3, 4 5

colla voce *mf*

*Ped. ** *Ped. **

APRIL HOPES

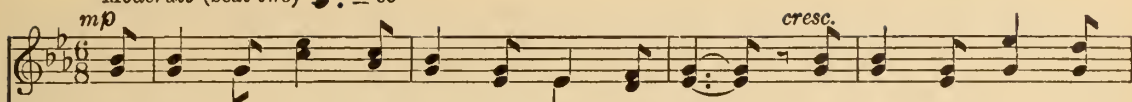
69

(COMPLETE WITHOUT BASS)

GEO. W. PENNINGTON

CLARENCE BUTLER

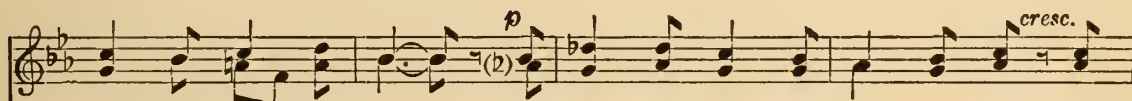
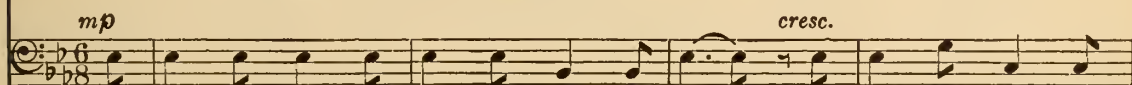
Moderato (beat two) ♩. = 60



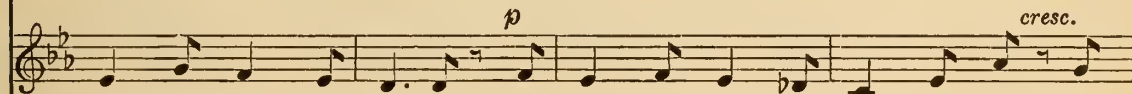
1. The hours of snow and frost have tak - en wing, And freed once more, the
2. The cro - cus cups are decked with gems of dew; The vio - let shy - ly



1. The hours of snow and frost have tak - en wing, And freed once more, the
2. The cro - cus cups are decked with gems of dew; The vio - let shy - ly

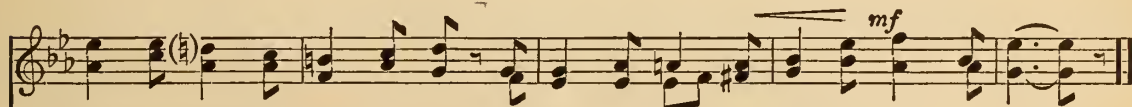
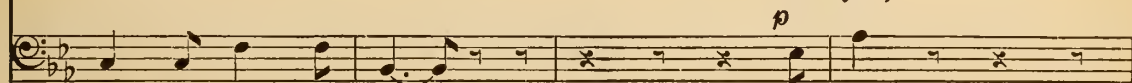


brook - lets laugh and sing; The or - chard still is brown and bare, But
opes her eye of blue; The wak - ing for - est lifts her voice, And

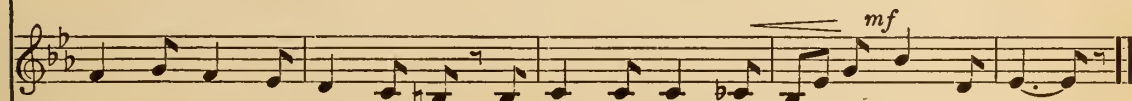


brook - lets laugh and sing; The or - chard still is brown and bare, But
opes her eye of blue; The wak - ing for - est lifts her voice, And

Fair hope,
Re - joice,



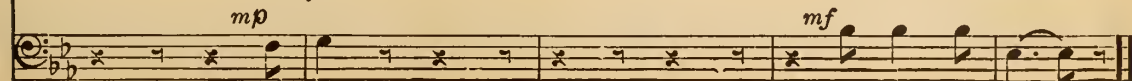
hope and prom - ise thrill the air, For pip - ing birds have tuned the heart of Spring.
sun and moon and stars re - joice That once a - gain the old - en world is new. .



hope and prom - ise thrill the air, For pip - ing birds have tuned the heart of Spring.
sun and moon and stars re - joice That once a - gain the old - en world is new. .

sweet joy!
re - joice!

The heart of Spring.
The world is new. .



LULLABY

(COMPLETE WITHOUT BASS)

C. BELLAMY

SOLO OR UNISON

Allegretto ♩. = 50

From "Erminie"

EDWARD JAKOBOWSKI

Four-part arr.

1. Dear moth - er, in dreams I see her . . With
 2. And e'en when her life was ebb - ing, . . Her

face so sweet and calm, . And hear her voice With love re-joice, When nest-ling on her
 words were all of me; . My fu - ture years Were all her fears; My fate she ne'er could

arm. . . I think how she soft - ly press'd me, And tears would dim her
 see. . . My fa - ther, I heard him weep - ing, In sad - ness stand - ing

eye, . . As in ac - cent mild She sang her child This gen - tle lull - a -
 nigh, . . As he seemed to hear, In ech - o clear, This ten - der lull - a -

mf *p*

by. . Bye bye, bye bye, bye bye,bye bye, Bye bye, bye bye, bye bye. . .

mp REFRAIN $\text{♩} = \text{♩}$.

Bye bye! With drow-si-ness o'er-tak-en, Pret-ty lit-tle eye-lids sleep;

p

Bye bye, bye bye, bye bye, bye, bye. . .

p

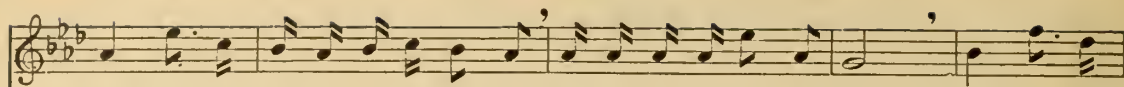
Ped. * *Ped.*

Bye bye! I watch un-til thou wak-en; Dar-ling, be thy slum-ber deep.

Bye bye, bye bye, bye bye, bye, bye. . .

* *Ped.* *

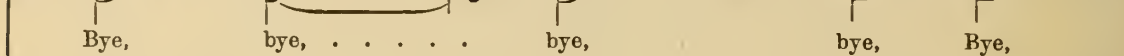
LULLABY



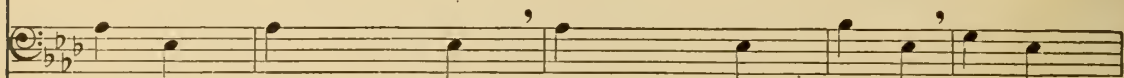
Bye bye! With drow-si-ness o'er-tak - en, Pret - ty lit - tle eye - lids sleep; Bye bye! I



Bye bye, bye bye, bye bye, Bye bye,



Bye, bye, bye, bye, Bye,

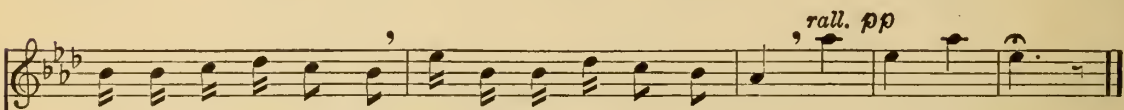


Bye bye, bye bye, bye bye, Bye bye,

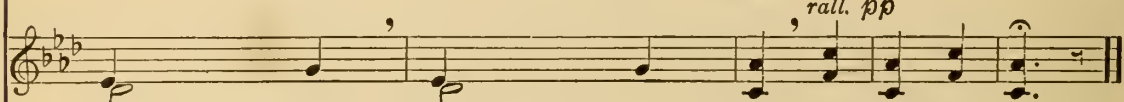


Ped.

Ped. * *Ped.*



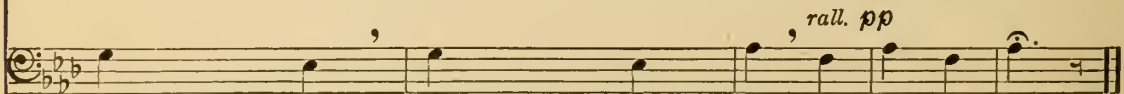
watch un - til thou wak - en; Dar-ling, be thy slum - ber deep. Bye bye, bye bye!



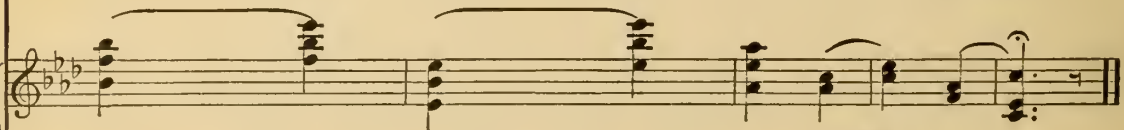
bye bye, bye bye, dear.



bye, bye, Bye bye, bye bye!



bye bye, bye bye, Bye bye, bye bye!



* *Ped.*

* *Ped.*

*

SONG OF A THOUSAND YEARS

73

HENRY CLAY WORK

(COMPLETE WITHOUT BASS)

HENRY CLAY WORK

Four-part air.

SOLO OR UNISON *Vigoroso* ♩ = 76

mf

1. Lift up your eyes, de-spond-ing foe-men! Fling to the winds your need-less
 2. What if the clouds, one lit-tle mo-ment, Hide the blue sky where morn ap-
 3. Tell the great world these bless-ed ti-dings! Yes, and be sure the bond-man

mf

fears! He who un-furl'd your beau-teous ban-ner, Says it shall wave a thou-sand years!
 pears, When the bright sun that tints them crim-son, Ris-es to shine a thou-sand years!
 hears! Tell the op-pressed of ev-'ry na-tion, Ju-bi-lee lasts a thou-sand years!

CHORUS

f

A thou-sand years! My own Co-lum-bia! 'Tis the glad day so long fore-told.

f (OPTIONAL ALTO)

A thou-sand years! My own Co-lum-bia! 'Tis the glad day so long fore-told.

f

'Tis the glad morn whose ear-ly twi-light Wash-ing-ton saw in times of old.

'Tis the glad morn whose ear-ly twi-light Wash-ing-ton saw in times of old.

SUNNY SPAIN

(COMPLETE WITHOUT BASS)

FOSTER B. MERRIAM

ARTHUR EDWARD JOHNSTONE

Tempo di Habanera $\text{♩} = 84$ *mp*

1. A - far, in Spain, O! . . . A - cross the main, O! . . .
 2. From loft - y tow'rs, O! . . . Are chimed the hours, O! . . .

. . . There are won - der - ful tow - er - ing moun-tains ris - ing a - bove the
 . . . And the mag - i - cal mu - sic is waft - ed o - ver the gar - den

plain. And in that land, O! . . . On ev - 'ry
 bow'rs. In plum - age gay, O! . . . At break of

hand, O! . . . Sum-mer flow - ers are blos-som-ing fair, Per-fum - ing the air. O
 day, O! . . . All the birds are a - wake with a trill, On val - ley and hill. O

REFRAIN

SOLO (OR SEMI-CHORUS)

mf Beau - ti - ful land of sun, Where riv - u - lets leap and run! The gyp - sies

pp Spain! *pp* O beau - ti - ful land of sun, *mf* Fair Spain! The gyp - sies

mf bright, To mu - sic mer - ry as a bird's, Are fro - lick - ing morn and night.

Ped. *

Ped. *

IN FAIR CASTILE

TWO-PART CANON

ARTHUR EDWARD JOHNSTONE

Moderato ♩ = 96

Who seek a gay time, A month of play - time, In Spain ye

Who seek a

ev - er should be In - ver - nal May - time; Thro' days of spring, there, Bright birds a -

gay time. A month of play - time, In Spain ye ev - er should be In ver - nal

wing, there, On shrub and vine and flow - er - ing tree, Pipe and sing, there.

May - time; Thro' days of spring, there, Bright birds a - wing, there.

LOCH LOMOND

Scotch Folk Song

Accomp. by CLARENCE BUTLER

Tempo rubato ♩ = 88*mf*

1. By yon bon-nie banks and by yon bon-nie braes, Where the sun shines bright on Loch
2. 'Twas then that we part-ed in yon shad-y glen, On the steep, steep side o' Ben
3. The wee bird-ies sing and the wild flow-ers spring, And in sun-shine the wa-ters are

mf

Lo - mond, Where me . and my true love were ev - er wont to gae, On the
 Lo - mond, Where in pur - ple . . hue . the Ilie-land hills we view, And the
 sleep - in', But the bro - ken heart may ken . nae see - ond spring a - gain, Tho' the

*poco rall.**mf* REFRAIN *Piu animato*

bon-nie, bon-nie banks o' Loch Lo - mond,
 moon looks out in the gloam - in'. } Oh, ye'll tak' the high road and
 wae-fu' may . cease frae their greet - in'.

*poco rall.**mf**broadly**f**mp con espressione*

I'll tak' the low road, An' I'll be in Scot-land a - fore ye; But me an' my true love will

*f**mp con espressione*

nev - er meet a - gain, On the bon-nie, bon-nie banks o' Loch Lo - mond.

The score for 'LOCH LOMOND' features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and folk-like, with a few grace notes. The piano accompaniment consists of chords and moving lines in both hands.

SILENT NIGHT

(COMPLETE WITHOUT BASS)

Andantino $\text{♩} = 120$

Old Carol

The first system of the 'SILENT NIGHT' score shows the vocal melody on a single staff and the piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is gentle and features many grace notes. The piano accompaniment is a simple harmonic support.

1. Si - lent night, ho - ly night! All is calm, all is bright; Round thy chil-dren, Fa - ther on high,
2. Si - lent night, ho - ly night! Monarchs kneel, wondrous sight! Dazzling orb, the o - ri - ent star
3. Si - lent night, ho - ly night! Lord of All, high a - bove, Ra - diant beams thy ho - ly face,

The second system continues the vocal melody and piano accompaniment. It includes the same three verses of lyrics as the first system.

1. Si - lent night, ho - ly night! All is calm, all is bright;
2. Si - lent night, ho - ly night! Monarchs kneel, wondrous sight!
3. Si - lent night, ho - ly night! Lord of All, high a - bove;

The third system continues the vocal melody and piano accompaniment. It includes the same three verses of lyrics as the previous systems.

The fourth system continues the vocal melody and piano accompaniment. It includes the same three verses of lyrics as the previous systems.

Shines the light of thy star - ry sky, Light of heav-en-ly grace, Light of heav-en-ly grace.
Brings a mes-sage from heav'n a-far, Peace and joy to the world! Peace and joy to the world!
Glow with love's re - deem-ing grace, King of glo-ry and love, King of glo - ry and love.

The fifth system continues the vocal melody and piano accompaniment. It includes the same three verses of lyrics as the previous systems.

Light of heav-en-ly grace, Light of heav-en-ly grace.
Peace and joy to the world! Peace and joy to the world!
King of glo-ry and love, King of glo-ry and love.

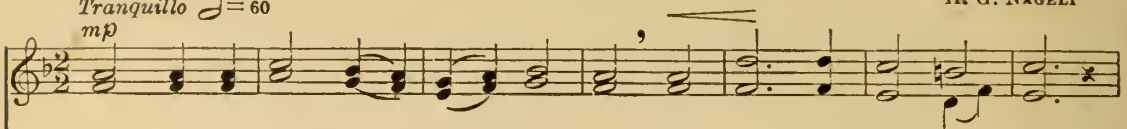
The sixth system continues the vocal melody and piano accompaniment. It includes the same three verses of lyrics as the previous systems.

FATHER, WHATE'ER OF EARTHLY BLISS

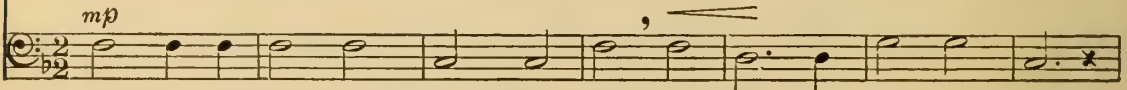
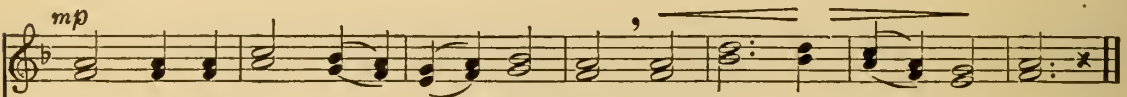
(COMPLETE WITHOUT BASS)

Tranquillo $\text{♩} = 60$

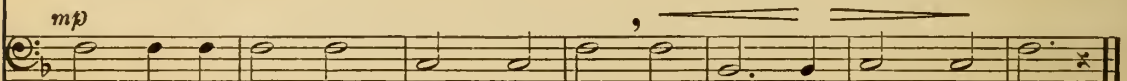
H. G. NÄGELI

mp

1. Fa - ther, what - e'er of . earth - ly bliss Thy sov - 'reign will de - nies,
2. Give me a calm and thank - ful heart, From ev - 'ry mur - mur free;
3. Let the sweet hope that thou art mine My path of life at - tend;

mp*mp*

Ac - cept - ed at thy throne of grace Let this pe - ti - tion rise.
 The bless - ings of thy grace im - part, And let me live to thee.
 Thy pres - ence thro' my jour - ney shine, And crown my jour - ney's end.

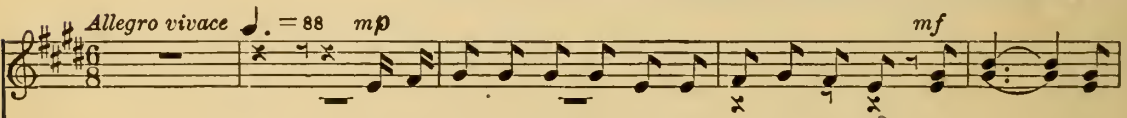
mp

AWAY FOR RIO!

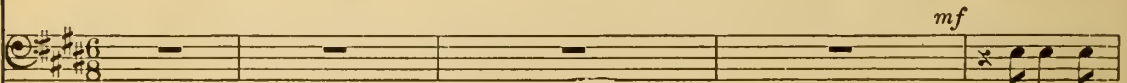
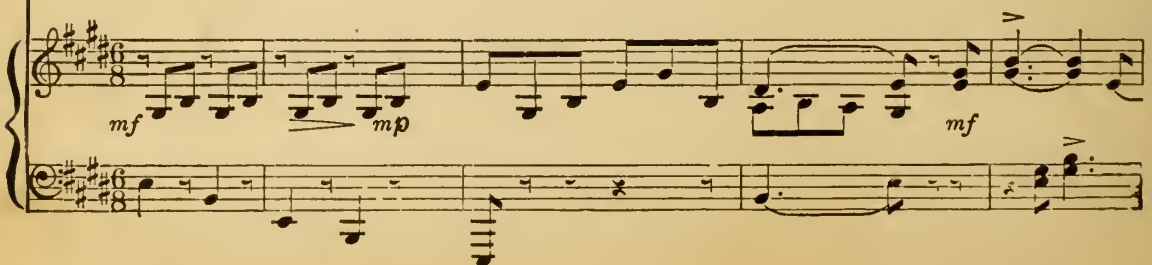
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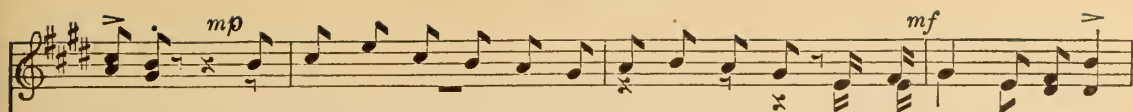
Old Sailor Chantey

Accomp. by ARTHUR EDWARD JOHNSTONE

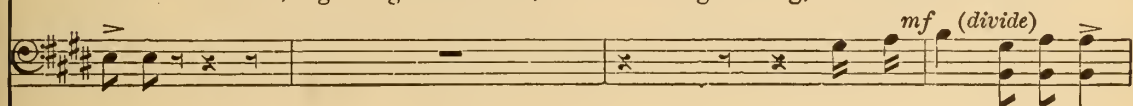
Allegro vivace $\text{♩} = 88$ *mp**mf*

1. O the an - chor is weighed and the sails they are set; A - way . for
2. So we'll man the good cap - stan and run it a - round; A - way . for
3. We've a jol - ly good ship and a jol - ly good crew; A - way . for
4. Let us sing, as we heave, to the friend that we leave; A - way . for
5. So come heave up the an - chor, let's get it a - weigh; A - way . for
6. We will heave with a will and heave steady and strong; A - way . for

mf*mf**mp**mf*

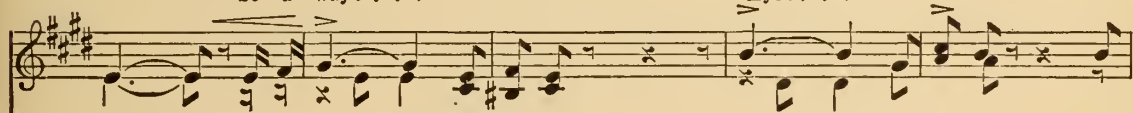


Ri - o! The town that we're leav-ing we'll nev - er for-get, For we're bound for Ri - o
 Ri - o! We'll heave up the an-chor to this jol - ly sound, For we're bound for Ri - o
 Ri - o! A jol - ly good mate and a good skip-per, too, For we're bound for Ri - o
 Ri - o! They know at this part-ing how sad - ly we grieve, For we're bound for Ri - o
 Ri - o! It's got a firm grip, so heave stead-y, I say, For we're bound for Ri - o
 Ri - o! Come, sing a good eho - rus, for 'tis a good song, For we're bound for Ri - o

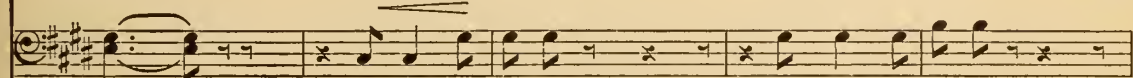


So a - way! . . .

Aye! . . .



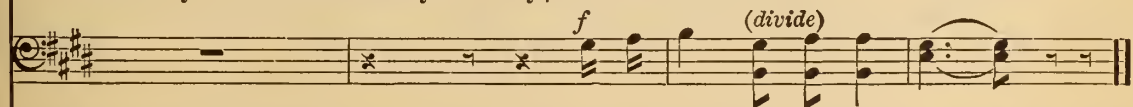
Grande. A - way to Ri - o! And aye for Ri - o! Sing



Ped. * Ped. * Ped. * Ped. *



fare ye well for man - y a day; We are bound for Ri - o Grande!



Ped. * Ped. *

LET MUSIC WAKE

RUSSELL M. DODGE

J. W. ELLIOTT

Allegro moderato ♩ = 116*mf*

1. Let mu - sic wake in joy - ful wise, As - pir - ing to the vault - ed skies, As
 2. Let all ex - alt the King a - bove And kin - dle fires of ho - ly love; Thro'

mf

new - ly born The gold - en morn In - vites to high en - deav - or. The Lord is on his
 end - less days May psalms of praise Their pow'r re - lin - quish nev - er. E - ter - nal in the

throne, 'Tis he who reigns a - lone. Let all who live re - joice, U -
 sky There smiles a watch - ful eye; No mor - tal heart shall fear, Our

nit - ing heart and voice To mag - ni - fy his ho - ly Name for - ev - er!
 Fa - ther - Lord is near; Al - might - y One, our souls are thine for - ev - er!

f

O LAND OF MY FATHERS!

81

From the Welsh by
ALFRED PERCIVAL GRAVES

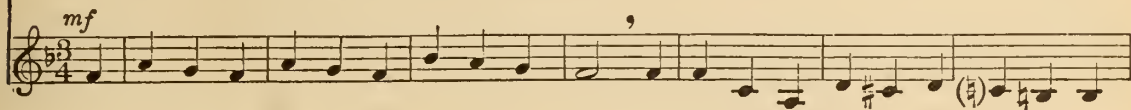
(COMPLETE WITHOUT BASS)

JAMES JAMES
Four-part arr.

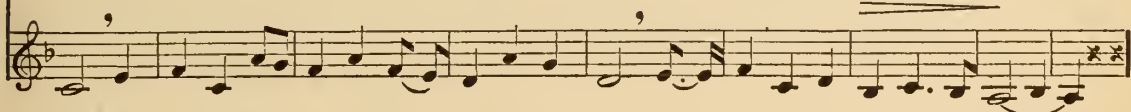
Vigoroso ♩ = 120
mf



1. O land of my fa-thers, O land of my love, Dear moth-er of min-strels who kin-dle and
2. O land of the mountains, the bird's par-a - dise, Whose prec-i-pice proud, val-leys lone as the
3. For tho' the fierce foe-man has rav-aged your realm, The old speech of Cym-ru he can not o'er-



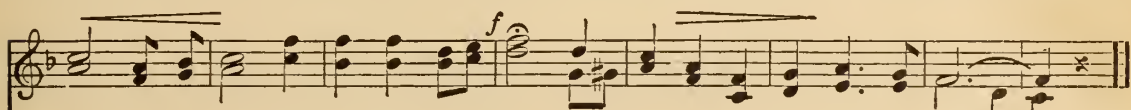
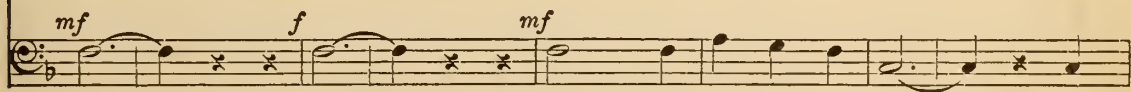
move, And he-ro on he-ro, who at honor's proud call, For free-dom their life-blood let fall. .
skies, Green murmuring for-est, far - ech-o-ing flood Fire the fan-cy and quick-en the blood. .
whelm, Our pas-sion-ate po-cts to . si-lence com-mand Or . ban-ish the harp from your strand.



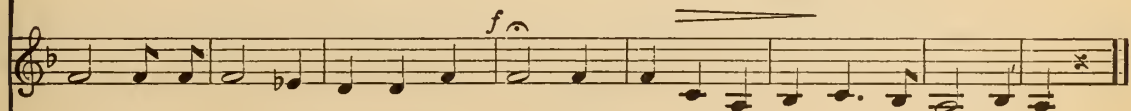
Wales! . Wales! . Oh, but my heart is with you! . . And



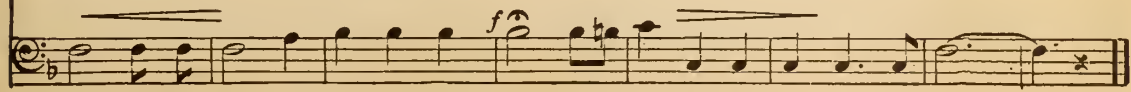
Wales! . Wales! . Oh, but my heart is with you! . . And



long as the sea Your bul-wark shall be, To Cym-ru my heart shall be true. . .



long as the sea Your bul-wark shall be, To Cym-ru my heart shall be true. . .

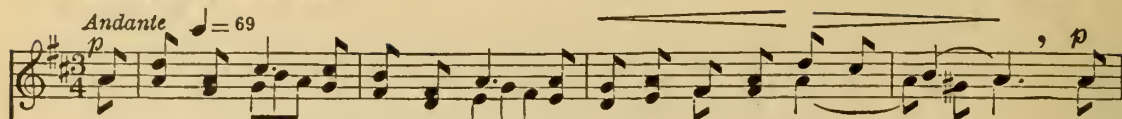


INDIAN SUMMER

(COMPLETE WITHOUT BASS)

JOHN GREENLEAF WHITTIER

E. W. JOHNS

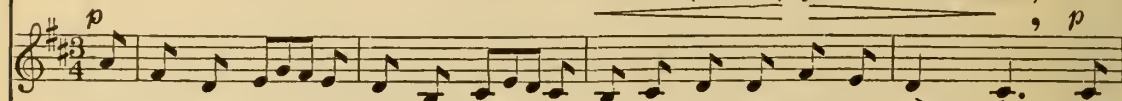
Andante $\text{♩} = 69$ 

1. From gold to gray One wild, sweet day Of In-dian sum-mer fades too soon; . But

(2ND SOP.) fades . . . too soon;

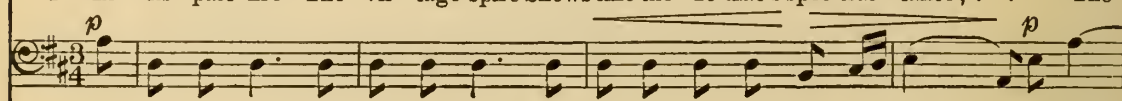
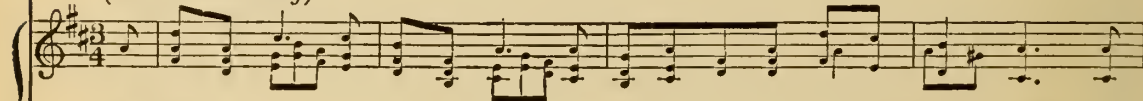
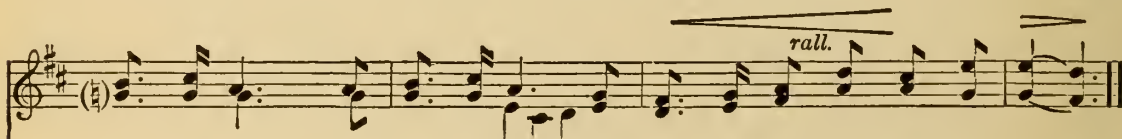
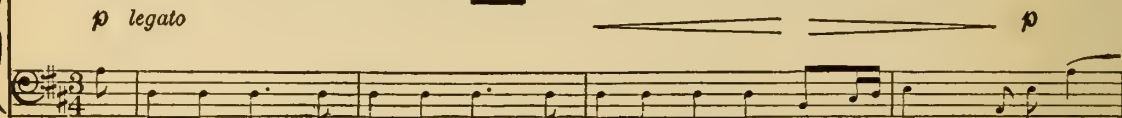
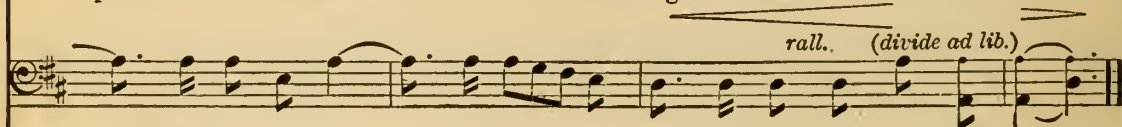
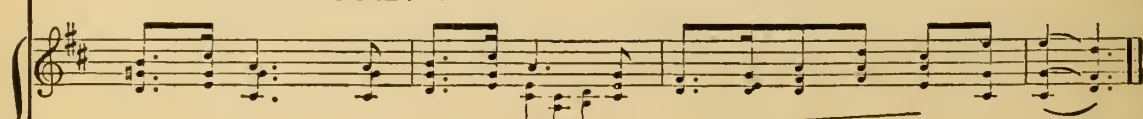
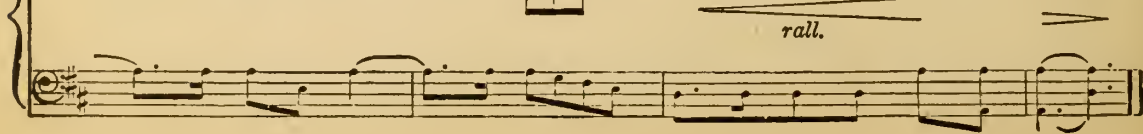
2. In its pale fire The vil-lage spire Shows like the zo-diac's spec-tral lance; . The

(2ND SOP.) spec - - tral lance;



1. From gold to gray One wild, sweet day Of In-dian sum-mer fades too soon; . . But

2. In its pale fire The vil-lage spire Shows like the zo-diac's spec-tral lance; . . The

But ten -
The paint-*(For rehearsal only)**p legato**p*ten - der - ly A - bove the sea . Hangs, white and calm, the hun - ter's moon.
paint - ed walls Where - on it falls . Trans - fig - ured stand in mar - ble trance.ten - der - ly A - bove the sea . Hangs, white and calm, the hun - ter's moon.
paint - ed walls Where - on it falls . Trans - fig - ured stand in mar - ble trance.- - der - ly A - bove . .
- - ed walls Where - on . .*rall.*

ALMA MATER

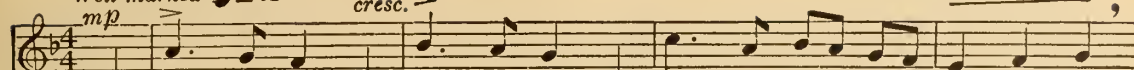
83

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

Well marked ♩ = 92

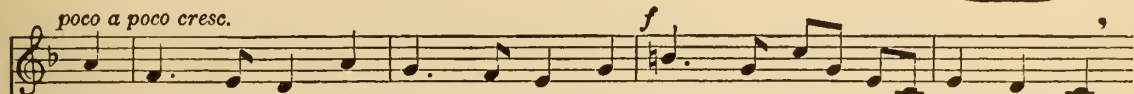
cresc.



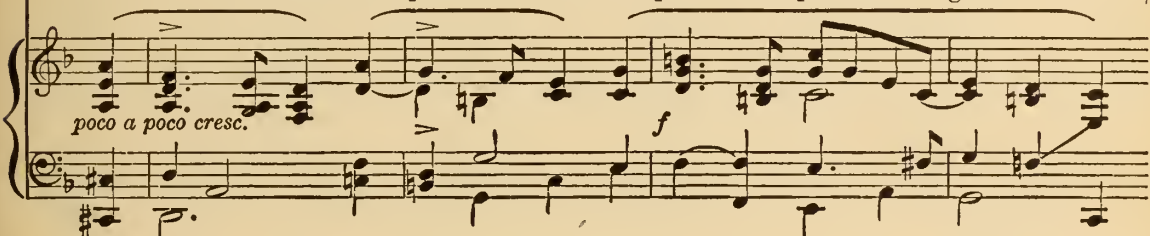
1. Our thoughts are held in lov - ing thrall To fair Mi - ner - va's hon - ored Hall
2. Loved Al - ma Ma - ter's peace - ful bow'rs Are wreathed with Art's e - ter - nal flow'rs;
3. The sa - ge's scroll, the min - strel's lay, 'Tis here we've conned from day to day;



poco a poco cresc.



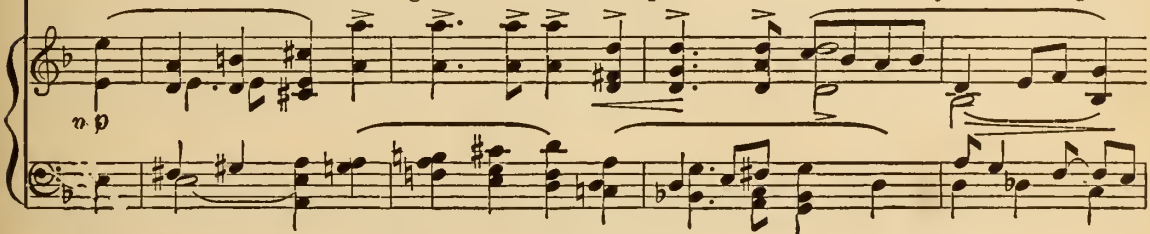
Whose i - vied tow'rs of slen - der grace Have made for doves a dwell - ing - place;
Grave Learn - ing's paths, from June to June With La - bor's fruits are rich - ly strewn.
With - in these walls we've pon - dered o'er The price - less pearls of gar - nered lore.



mp



Whose bells of sil - ver thrill the air And set the hours to mu - sic rare,
While sea - sons change from green to white And day gives place to star - lit night,
But best of Wis - dom's guer - dons fair, The prize of all be - yond com - pare,



mp

cresc.



A song that e'er, as years de-part, Shall chime a - gain in each fond heart.
The Flame of Faith, the Torch of Truth, Shall ev - er guide the steps of Youth.
Our loy - al friend-ship's flow'r di - vine That bides in Mem - 'ry's fra-grant shrine.



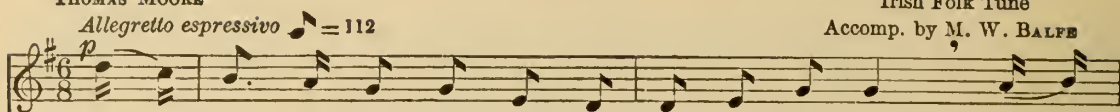
THE MEETING OF THE WATERS

THOMAS MOORE

Allegretto espressivo ♩ = 112

Irish Folk Tune

Accomp. by M. W. BALFE



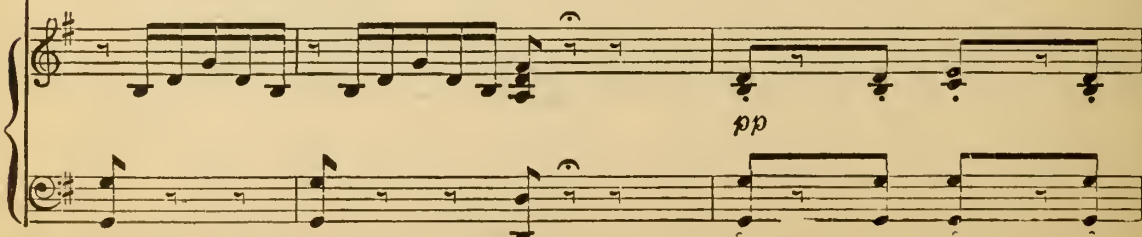
1. There is not in the wide world a val - ley so sweet As that
 2. Yet it was not that Na - ture had shed o'er the scene Her .
 3. 'Twas that friends, the be - lov'd of my bos - om, were near, Who made
 4. Sweet vale of A - vo - ca! how calm could I rest In thy



vale in whose bos - om the bright wa - ters meet;* Oh, the last rays of
 pur - est of crys - tal and bright-est of green; 'Twas not her soft
 ev - 'ry dear scene of en - chant-ment more dear; And who felt how the
 bos - om of shade, with the friends I love best; Where the storms that we



feel - ing and life must de - part, Ere the bloom of that val - ley shall
 mag - ic of stream - let or rill, Oh, . no — it was some - thing more
 best charms of Na - ture im - prove, When we see them re - flect - ed from
 feel in this cold world should cease, And our hearts, like thy wa - ters, be



* The rivers Avon and Avoca.

THE SAILOR BOY

87

Words adapted by KATHARINE WHITMORE

Old Sailor Chantey

Accomp. written for this work

Marcato $\text{♩} = 92$

mf

1. 'Twas on the gay At - lan - tic 'Mid E - qui - noc - tial gales, A
 2. They sent a boat to find him And rowed a - round the sea; They
 3. He said, "I've met the fish - es, And find they swim quite well; I

mf

sail - or boy went o - ver - board A - mong the sharks and whales; He
 saw him soon, but all he said Was "Don't you cry for me! I
 tried to eat a her - mit - crab But could not break his shell. And

dis - ap - peared quite quick - ly With - in the brin - y waves, Sing - ing,
 just have seen a mer - maid A - mong the o - cean caves, Sing - ing,
 now he's learn - ing mu - sic; He reads it from the staves, Sing - ing,

f

"Brit - ons nev - er, nev - er, nev - er will be slaves!"

O TEMPORA! O MORES!

(COMPLETE WITHOUT BASS)

College Song
Accomp. written for this work*Allegro giocoso* $\text{♩} = 100$

1. { There went a fid - dler march - ing, a - march - ing on the Nile, }
 2. { There crept from out the wa - ter a mon - strous croc - o - dile; } O
 2. { Then up the fid - dler took at once his cun - ning bow with care, }
 2. { And from his an - cient fid - dle drew such tones of mu - sic rare; }

3. { And when the fid - dle sound - ed be - neath his skill - ful hands, }
 4. { The croc - o - dile be - gan to dance up - on the des - ert sands. } O
 4. { And now this song is end - ed the mor - al's near to seek, }
 4. { It is not well to spend your time a - lone in learn - ing Greck. }

mf

Tem - po - ra! O Mo - res! { And as it fain would }
 { Al - le - gro, dol - ce, }
 { Quad - rilles, ga - vottes, and }
 { But learn at once to }

f, mf

swal - low him, such teeth you nev - er saw!
 pres - to; such tunes you nev - er saw!
 waltz - es; such steps you nev - er saw!
 fid - dle; such sport you nev - er saw! } Fal - la - la - la - la - la, O

f, mf

f *poco allargando*

Tem - po, tem - po - ra, To thee be praise for end-less days, Dame Mu - si - ca.

f *poco allargando*

NEVERMORE

FOSTER B. MERRIAM

(COMPLETE WITHOUT BASS*)

Folk Tune

Allegro moderato ♩ = 126

p

1. The clouds re - call their rain - drops nev - er - more; Their fleec - y folds may
 2. The van - ished breeze brings per - fume nev - er - more; Its gen - tle voice may
 3. Fair yes - ter's morn shall greet us nev - er - more; Its song of joy shall

mf

(BASS MELODY)*

Nev - er - more;
 Nev - er - more;
 Nev - er - more;

The clouds drift
 It wings thro'
 The gold must

p

hold them nev - er - more; And e'en the clouds drift off like a fleet on an
 charm us nev - er - more; It wings its way thro' gar - dens a - far till the
 wake us nev - er - more; Its hours of gold must fade in the night, tho' their

To re - turn nev - er - more.

o - cean that knows not a shore, To re - turn . nev - er - more.
 hours of its mu - sic are o'er, To re - turn . nev - er - more.
 pass - ing how - e'er we de - plore, To re - turn . nev - er - more.

* In the absence of basses, this melody may be taken by unchanged voices.

THE SONG AMERICA SINGS

HARVEY WORTHINGTON LOOMIS

(COMPLETE WITHOUT BASS)

ARTHUR EDWARD JOHNSTONE

Tempo di marcia ♩ = 104

mf

1. Land of the brave,
2. Land of the brave,

*mf**f ben marcato*

Ped.

*

land of the free, land of the true, home of the daunt-less he-ro,
land of the free, land of the true, shrine of the pa-triot's hom-age,

Ped.

*

Ped.

mf

proud do thy ban-ners wave! . . . From North to the South . . . is heard the
hope of the pil-grim's heart! . . . As breeze to the breeze . . . im-parts the

*mf**ff**mf*trem.
Ped.

*

sound of a mil - lion voic - es; from East to the West . . . the trum-pets
thrill of a wak - ing spring-time; as wave to the wave . . . ex - ults, so

call till the moun - tains rock to the ech - oes vast — the song . . .
we, to the ut - most ends of the earth, shall shout the song . . .

A - mer - i - ca
A - mer - i - ca

REFRAIN
mp

. . . A - mer - i - ca sings! We tread the path - way . . . of hon - or and
sings, A - mer - i - ca sings!

cresc.

bright

truth . . we fight for last - ing peace, the road il - lum - ined by the glow of Lib - er - ty's

*cresc.**cresc.*

torch; flame . of ho - li - est light, the sun that nev - er shall set, the fire . . that was kin - dled on

mp

high to burn . as a bea - con e - ter - nal . where A - mer - i - ca's flag is fly - ing.

Ped.

A HUNDRED YEARS AGO

93

(COMPLETE WITHOUT BASS)

EDWIN STAR BELKNAP

Old Sailor Chantey

Accomp. written for this work

Allegro giocoso ♩ = 88

mf

mf

f

mf

Yo, heave ho!

1. A hun-dred years is a ver-y long time, Yo, heave ho!
2. I'd like to know if the sto-ry is true: Yo, heave ho!
3. The West was still but a des-o-late plain, Yo, heave ho!
4. The birds that fly to get high-er and high'r, Yo, heave ho!
5. Da - ri - us Green, with his fly-ing ma-chine, Yo, heave ho!
6. They nev - er raced in a gas-o-line fly'r, Yo, heave ho!
7. They chased the hour with their frolic and fun, Yo, heave ho!
8. Let those who will for lon-gev-i-ty strive, Yo, heave ho!

mf

I-7 *last*

And yet, 'tis said they were singing this rime A hun-dred years a - go.
 I've heard the sky was a ver-y bright blue A hun-dred years a - go.
 For naught they knew of a "lim-it - ed" train A hun-dred years a - go.
 Could not have flown to a tel-e-phone wire A hun-dred years a - go.
 Would still be here, if he'd been a bit keen A hun-dred years a - go.
 They nev - er punc-tured a bi - cy-cle tire A hun-dred years a - go.
 But none had yet made a "cen-tu-ry run" A hun-dred years a - go.
 But oh, I'm glad that I was-n't a - live A hun-dred years a - (Omit. . . .) go.

I-7 *last*

A hun-dred years a - go. go.

THE MARSEILLAISE

ROUGET DE LISLE

SOLO (OR UNISON)

(COMPLETE WITHOUT BASS)

ROUGET DE LISLE

Accomp. written for this work

Tempo di marcia ♩ = 112

mf

1. Ye sons of free-dom, wake to glo-ry! Hark! hark! what myr-iads bid you
 2. Now, now the dan-g'rous storm is roll-ing, Which wick-ed men con-fed-'rate
 3. O lib-er-ty! can man re-sign thee, Once hav-ing felt thy gen-'rous

mf

rise! Your children, wives, and grandsires hoar-y, Be-hold their tears and hear their
 raise; The dogs of war let loose are howl-ing, And lo! our walls and cit-ies
 flame? Can dun-geons, bolts and bars con-fine thee, Or whips thy no-ble spir-it

f *mf*

cries, Be-hold their tears and hear their cries! Shall hate-ful ty-rants, mis-chief
 blaze! And shall we base-ly view the scene, While law-less force with guilt-y
 tame, Or whips thy no-ble spir-it tame? Too long the world has wept, be-

f *mf*

breeding With hire-ling hosts, a ruf-fian band, At-fright and des-o-late the
 stride Spreads des-o-la-tion far and wide, Spreads des-o-la-tion far and
 wail-ing That false-hood's dag-ger ty-rants wield, But free-dom is our sword and

land, While peace and lib - er - ty lie bleed - ing?
 wide With crimes and blood his hands em - bru - ing?
 shield, And all their arts are un - a - vail - ing.

REFRAIN

To arms, to arms, ye brave! Th'a - ven - ging sword un-sheathe! March on, . . . march
 To arms, to arms, ye brave! Th'a - ven - ging sword un-sheathe! March on, . . . march
 March on,

on, all hearts re - solved . On vic - to - ry or death!
 on, all hearts re - solved . On vic - to - ry or death!
 march, on .

THE MINSTREL'S REQUEST

(COMPLETE WITHOUT BASS)

SOLO (OR UNISON) JOHN E. WEST
a tempo

Andante espressivo

♩ = 80

poco rit.

mp

1. Sum-mer eve is gone and
2. I have sung of war for

mp

dolce

p

poco rit.

a tempo

mp

mp

, mp

cresc. poco a poco

past, Sum-mer dew is fall - ing fast; I have wandered all the day, Do not
knight, Lay of love for la - dy bright, Fair - y tale to lull the heir, Gob - lin

cresc. poco a poco

Ped. *

Ped. *

Ped. *

Ped. *

mp

bid me far - ther stray; Gen - tle hearts of gen - tle kin, . . Take the wan - d'ring
grim the maids to scare; Dark the night, and long till day, . . Do not bid me

p

cresc.

Ped. *

Ped. *

Ped. *

Ped. *

harp - er in .
far - ther stray.

CHORUS *p*

Take the wan - d'ring harp - er in
Do not bid . . me far - ther stray

p

Take the wan - d'ring harp - er in
Do not bid me far - ther stray

p

cresc.

p

Ped. * Ped. * Ped. *

SOLO *mp*

Ancient lords have fair re - gard For the

CHORUS

pp (With closed lips)

pp (With closed lips)

pp

mp

p

p

Ped. * Ped. *

THE MINSTREL'S REQUEST

harp and for the bard; Bar-on's face thro' nev - er well . . . Where the

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Ped. * *Ped.* * *Ped.* *

curse of min - strel fell: . . . If you love your no - ble kin, .

mp

p

Ped. * *Ped.* *

The musical score is written for a piano and harp. It consists of two systems of music. The first system has five staves: a vocal line, a harp line, and three piano accompaniment staves. The vocal line begins with the lyrics 'harp and for the bard; Bar-on's face thro' nev - er well . . . Where the'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system has four staves: a vocal line, a harp line, and two piano accompaniment staves. The vocal line continues with the lyrics 'curse of min - strel fell: . . . If you love your no - ble kin, .'. The piano accompaniment continues with the same triplet pattern. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and crescendo markings *cresc. poco a poco*. Pedal markings *Ped.* and asterisks *** are used to indicate pedaling instructions.

Take the wea - - ry . harp - er in

pp Take the *p*

Take the *p*

cresc. *poco riten.* *p*

Take the wea - ry harp - er in

poco riten. *pp*

wea - ry . harp - - er in

poco riten. *pp*

wea - ry harp - er in

poco riten. *pp*

poco riten. *p*

Ped. *

COME BACK TO ERIN

(COMPLETE WITHOUT BASS)

"CLARIBEL"

Moderato $\text{♩} = 80$ *mp* SOLO (OR UNISON)

"CLARIBEL" (MRS. CHARLES BARNARD)

1. Come back to E - rin, Ma - vour - neen, Ma - vour - neen, Come back, A - roon, to the
 2. O - ver the green sea, Ma - vour - neen, Ma - vour - neen, Long shone the white sail that
 3. Oh, may the an - gels o' wak - in' and sleep - in', Watch o'er my bird in the

p e legato

Ped. *

land of thy birth; Come with the sham - rocks and spring-time, Ma - vour - neen,
 bore thee a - way; Rid - ing the white waves that fair sum - mer morn - in'
 land far a - way; And it's my pray'rs will con - sign to their keep - in'

p

cres - - cen - - do , *p con espressione* $\text{♩} = 72$

And it's Kil - lar - ney shall ring with our mirth. Sure when we lent ye to
 Just like a May - flow'r a - float on the bay. Oh, but my heart sank when
 Care of my jew - el by night and by day. When by the fire - side I

cres - - cen - - do *mp*

beau - ti - ful Eng - land, Lit - tle we thought of the lone win - ter days,
 clouds came be - tween us! Like a grey cur - tain, the rain fall - ing down,
 watch the bright em - bers, Then all my heart flies to Eng - land and thee,

Ped. * *Ped.* *

Lit - tle we thought of the hush of the star - shine O - ver the moun - tain, the
Hid from my sad eyes the path o'er the o - cean Far, far a - way where my
Crav - in' to know if my dar - lin' re - mem - bers, Or if her thoughts may be

CHORUS *Tempo primo*

bluffs and the braes! Then, come back to E - rin, Ma - vour - neen, Ma - vour - neen;
Col - leen had flown.
cross - in' to me.

p *Tempo primo*

Come back a - gain to the land of thy birth. Come back to E - rin, Ma -
Ah,

mp

vour - neen, Ma - vour - neen, And its Kil - lar - ney shall ring with our mirth.

allargando
cresc. *f*

allargando
cresc. *f*

SANTA LUCIA *

(COMPLETE WITHOUT BASS)

Neapolitan Folk Tune
Accomp. written for this work*Allegretto* $\text{♩} = 112$ *mp*

1. Now 'neath the sil-ver moon O - cean is glow-ing, O'er the calm bil - low
 2. When o'er thy wa - ters Light winds are play-ing, Thy spell can soothe us,

mp

Soft winds are blow-ing. Here balm - y zeph-yrs blow, Pure joys in - vite us,
 All care al - lay-ing. To thee, sweet Na - po - li, What charms are giv - en,

mf

And as we gen - tly row, All things de - light us. Hark, how the sail-or's cry
 Where smiles cre - a - tion, Toil blest by heav-en. Hark, how the sail-or's cry

f

Joy - ous - ly ech-oes nigh: "San - ta . Lu - ci - a! San - ta Lu - ci - a!"

*A district of Naples named after its patron saint.

mf Home of fair Po - e - sy, Realm of pure Har - mo - ny, San - ta Lu - ci - a, San - ta Lu - ci - a!

mf

f

mf

f

Ped. * *Ped.* *

SWING LOW, SWEET CHARIOT

(COMPLETE WITHOUT BASS)

"Spiritual"

Rubato
SOLO (OR UNISON) *p* CHORUS

Swing low, sweet char - i - ot, . Com - in' fo' to car - ry me home,

mp CHORUS *pp* FINE

Swing low, sweet char - i - ot, . Com - in' fo' to car - ry me home.

mf SOLO *mf* CHORUS

1. I looked o - ver Jor - dan and what did I see,
2. If you get there be - fore I do,
3. The bright - est day that ev - er I saw,
4. I'm some - times up and some - times down, } Com - in' fo' to car - ry me home,

mf

mf SOLO *mf* CHORUS *p* D.C.

A band of an - gels com - in' aft - er me,
Tell all my friends I'm com - in' . too,
When Je - sus washed my sins a - way,
But still my soul feels heav'n - ly . bound, } Com - in' fo' to car - ry me home.

mf *p*

FATHER, TEACH ME

(COMPLETE WITHOUT BASS)

JANE E. LEESON

CARL MARIA VON WEBER

Andante $\text{♩} = 69$
mp

1. Fa - ther, teach me, day by . . day, Love's sweet les - son to o - bey;
 2. Teach me all thy steps to . . trace, Strong to fol - low in thy grace,
 3. Love in lov - ing finds em - ploy, In o - be - dience all her joy;

1. Fa - ther, teach me, day by day, Love's sweet les - son to o - bey;
 2. Teach me all thy steps to trace, Strong to fol - low in thy grace,
 3. Love in lov - ing finds em - ploy, In . . o - be - dience all her joy;

Sweet - er les - son can - not be, Lov - ing him who first loved me.
 Learn - ing how to love from thee, Lov - ing him who first loved me.
 Ev - er new that joy will be, Lov - ing him who first loved me.

Sweet - er les - son can - not be, Lov - ing him who first loved me.
 Learn - ing how to love from thee, Lov - ing him who first loved me.
 Ev - er new that joy will be, Lov - ing him who first loved me.

POLISH NATIONAL SONG

(COMPLETE WITHOUT BASS)

From the Polish
by FREDERICK WINTHROP
Vigorous $\text{♩} = 104$ Melody by SOWINSKI
Accomp. written for this work

1. Sons of Po - land, strive a - gain, Tho' the a - lien horde sur-round you;
 2. Law - less hosts de - fy the Lord In a lust that maims and slaugh-ters;
 3. Hark, the con - queror sing - ing clear, With the dawn of Peace be - fore us;

Be the same staunch, loy - al men That the days of yore have found you!
 Rise, a - venge with na - ked sword Bleed - ing Po - land's wives and daugh - ters!
 See the vi - sion bright ap - pear, 'Tis the flag of Free - dom o'er us!

Free-dom calls a-cross the sea, Lights a-gain her ho - ly torch for thee; Once the shackles but to

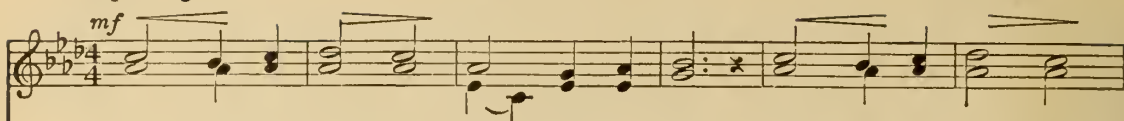
sev - er, Po - land's free for - ev - er! Po - land's free for - ev - er!

HEAVENLY CONCORD

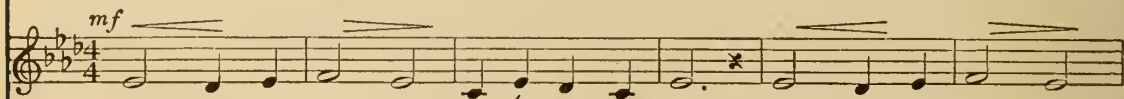
(COMPLETE WITHOUT BASS)

Tranquillo $\text{♩} = 108$

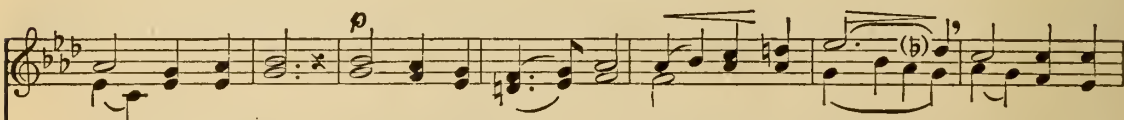
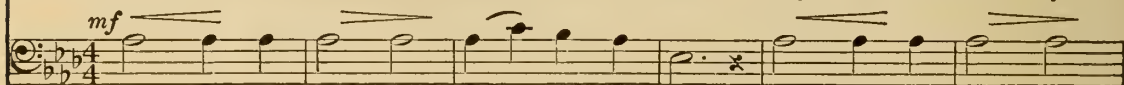
FELIX KEUNDIG



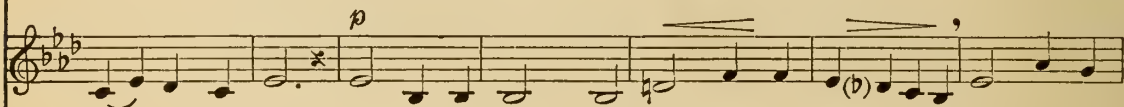
1. Heav - en - ly con - cord, im - age of love, Send us thy pres - ence
 2. O thou up - lift - est grand - ly the soul, Giv - ing us cour - age
 3. Lord, if e'er dis - cord ris - es to - day, May it be quick - ly



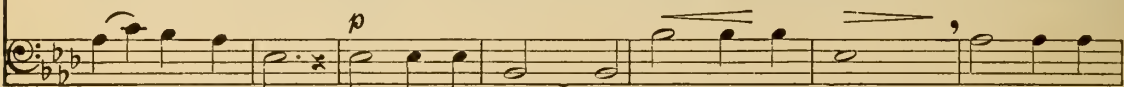
1. Heav - en - ly con - cord, im - age of love, Send us thy pres - ence
 2. O thou up - lift - est grand - ly the soul, Giv - ing us cour - age
 3. Lord, if e'er dis - cord ris - es to - day, May it be quick - ly



down from a - bove; Let thy light en - ter each lov - ing heart, . . Heav - en - ly
 un - to the goal; Com - fort - ing ev - er trou - ble and pain, . . That in the
 driv - en a - way; Help us to meet it with a bright smile, . . Give us sweet



down from a - bove; Let thy light en - ter each lov - ing heart, . . Heav - en - ly
 un - to the goal; Com - fort - ing ev - er trou - ble and pain, . . That in the
 driv - en a - way; Help us to meet it with a bright smile, . . Give us sweet



con - cord, nev - er de - part; Heav - en - ly con - cord, nev - er de - part.
 spir - it, glad - ness may reign; That in the spir - it, glad - ness may reign.
 con - cord, ban - ish - ing guile; Give us sweet con - cord, ban - ish - ing guile.



con - cord, nev - er de - part; Heav - en - ly con - cord, nev - er de - part.
 spir - it, glad - ness may reign; That in the spir - it, glad - ness may reign.
 con - cord, ban - ish - ing guile; Give us sweet con - cord, ban - ish - ing guile.



EVENING HYMN

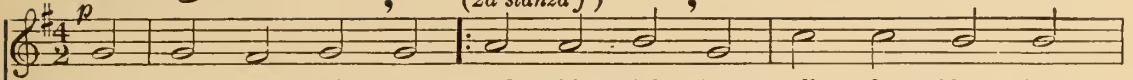
107

TWO-PART CANON

THOMAS TALLIS
16th Century

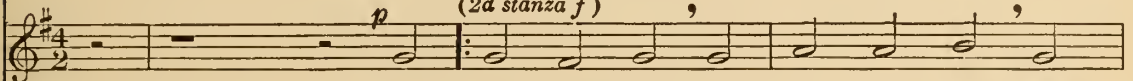
Moderato $\text{♩} = 69$

(2d stanza *f*)



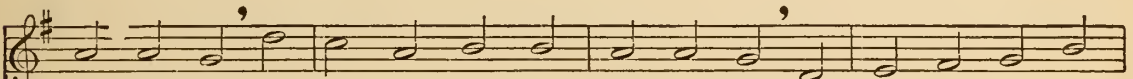
1. Ac - cept our praise, O God, this night For all the bless - ings
bless - ings flow: Praise him, all crea - tures

(2d stanza *f*)

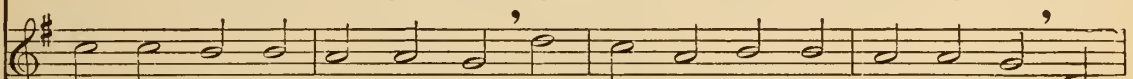


1. Ac - cept our praise, O God, this night For
God from whom all bless - ings flow: Praise

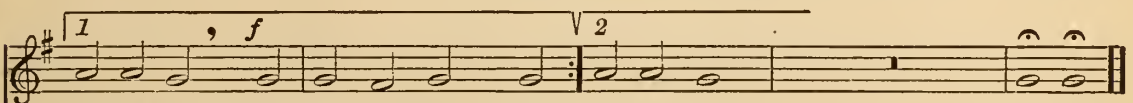
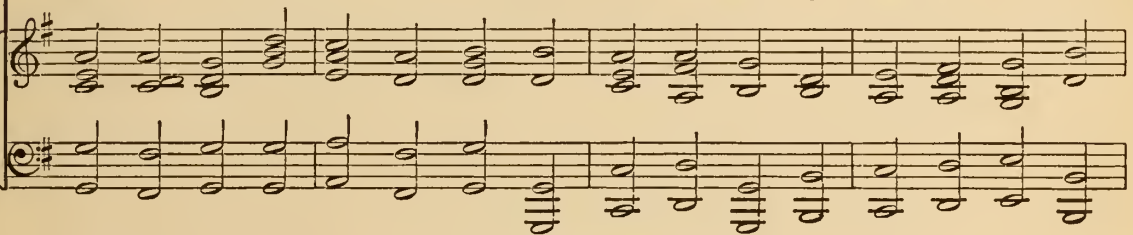
(2d stanza *f*)



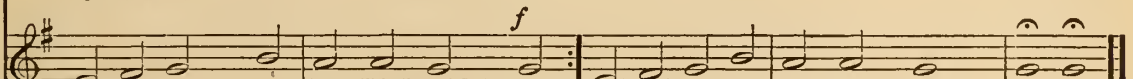
of the light; Keep me, O keep me, King of Kings, Be - neath thy own Al -
here be - low! Praise him, ye heav'n - ly host a - bove! Praise him, my soul, for



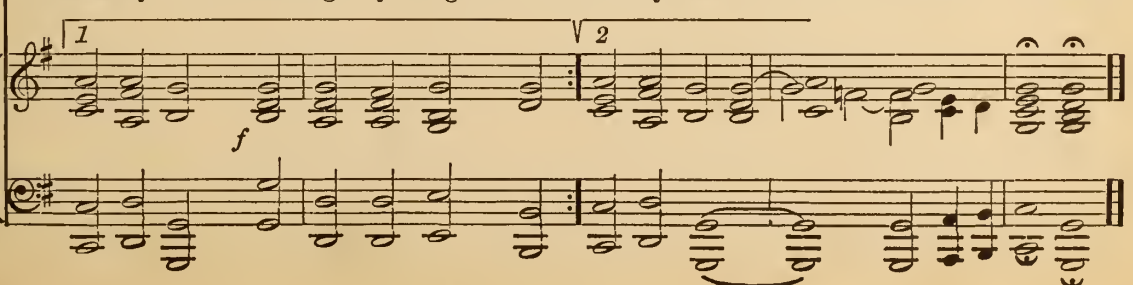
all the bless - ings of the light: Keep me, O keep me, King of Kings, Be -
him, all crea - tures here be - low! Praise him, ye heav'n - ly host a - bove! Praise



might-y wings. 2. Praise God, from whom all all his love! A - MEN.



neath thy own Al - might - y wings. 2. Praise him, my soul, for all his love! A - MEN.



A WARRIOR BOLD

EDWIN THOMAS

(COMPLETE WITHOUT BASS)

STEPHEN ADAMS

Allegro moderato ♩ = 100

Three-part arr.

mf UNISON

1. In days of old, when knights were bold And bar - ons held their sway, A
 2. So this brave knight, in ar - mor bright, Went gay - ly to the fray; He

war - rior bold, with spurs of gold, Sang mer - ri - ly his lay, . . . Sang
 fought the fight, but ere the night, His soul had pass'd a - way, . . . His

SOPR. 1 & 2 ONLY

mer - ri - ly his lay: "My love is young and fair, My
 soul had pass'd a - way. The plight-ed ring he wore Was

love hath gold - en hair, And eyes so blue, and heart so true, That
 crushed and wet with gore, Yet ere he died, he brave - ly cried, "I've

none with her com - pare, So what care I, tho' death be nigh? I'll live for love or
kept the vow I swore. So what care I, tho' death be nigh? I've fought for love and

allargando

die, So what care I, tho' death be nigh? I'll live for love or die."

allargando

THE LORD'S PRAYER

(COMPLETE WITHOUT BASS)

ARTHUR EDWARD JOHNSTONE

p

Our Father who art } be Thy Name, { Thy kingdom come, { earth, as it is in Heaven.
in Heaven, hallowed } Thy will be done on }
Give us this day } dai - ly bread, { And forgive us our tres - } those who tres - pass a - gainst us.
our } passes as we forgive }
And lead us not into } us from evil, { For Thine is the king - } ever and ever. ' A - MEN.
temptation, but deliver } dom, and the power, { and the glory, for - }

p

p

ON PARADE

(COMPLETE WITHOUT BASS)

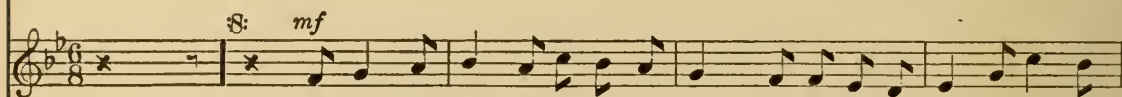
KATHARINE WHITMORE

HARVEY WORTHINGTON LOOMIS

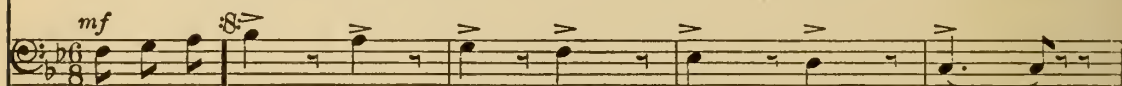
Allegro marziale ♩. = 92
mf *S:*



Thou-sands of sol - diers on the march pass in gal-lan - tar - ray. . . .



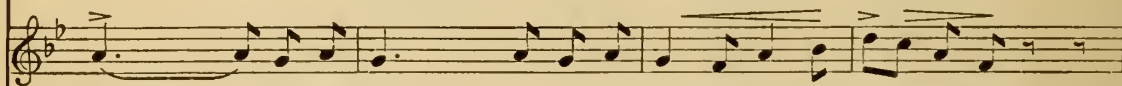
They're on the march in gal-lan - tar - ray, in gal-lan - tar - ray. Oh, hear the



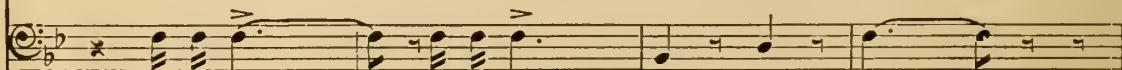
Thou-sands of brave men march, march by, this day. . .



Trump - ets blend . . . with fifes in meas - ure gay. O - ver the



drums . . . and the shrill call of the bu - gle mu - sic loud and gay!



Rub - a - dub, . . . rub - a - dub! Boom, boom, boom! . .



noise of tramp-ing feet sound the cheers of the throng. . . . And Oh, the

f A-bove the din and tramp-ing of feet, the cheers of the throng. And Oh, the

f> Tramp, tramp, tramp, tramp, tramp, tramp, tramp, Oh, the

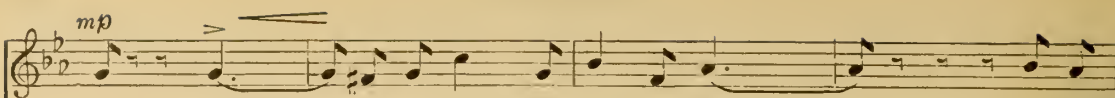
f thrill of the heart . . . beat-ing in time to mar-tial song! . . . **FINE**

f thrill, thrill of the heart that's beat-ing in time, Oh, the sol-dier song! **FINE**

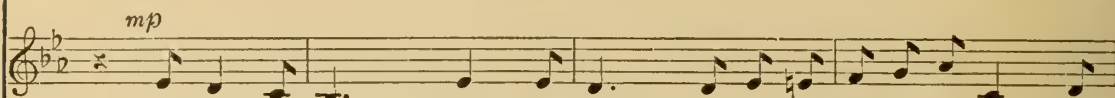
f> thrill! hearts, . . . hearts . . . beat-ing in time. . . . **FINE**

ff **FINE** *sfz*

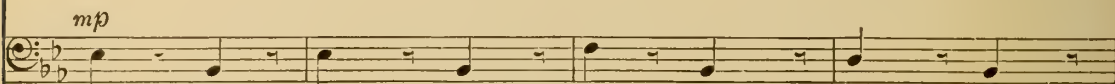
Ped. *Ped.*



1. Bright, bright . . are the eyes of ev - 'ry lass, And as
 2. Wave, wave . . on the breeze, O flag of ours, For how



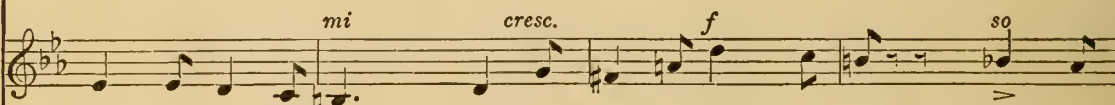
1. O fair and bright gleam the glane - es of ev - er - y lass, And
 2. O float and wave on the breeze, . . bon - ny ban - ner of ours, For



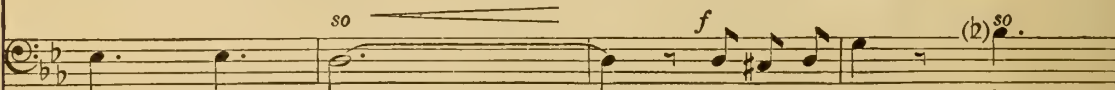
Left, right, left, right, left, right, left, right,



light, light . . are the hearts of all the troops that pass; They are fine and
 brave, brave . . are the deeds that mark our na - tion's pow'rs! In the need to

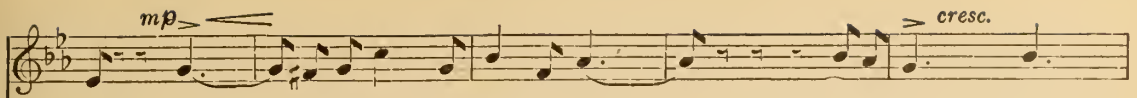


light, oh gay and light, hearts of all the troops that pass; Fine and
 brave, how won-drous brave, deeds that mark our na - tion's pow'rs! Need to



Brave, brave, boys, Look at them pass! Ah,

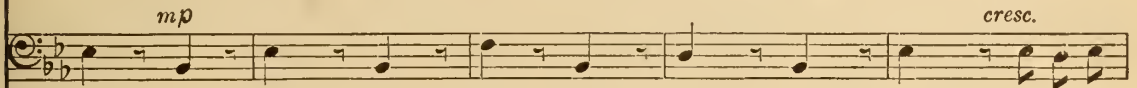




bold, bold . . and their step is firm and true. . . While the gold, gold
fight, fight . . to maintain a wor - thy peace . . Till the Right, Right



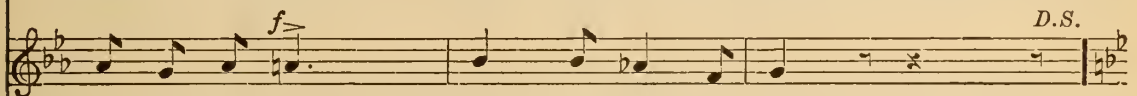
bold, O ev - er bold step - ping out . . in their u - ni - form trim ; The brightest of gold
fight? Then must we fight, all for peace . and in lib - er - ty's name. Till Might had the right



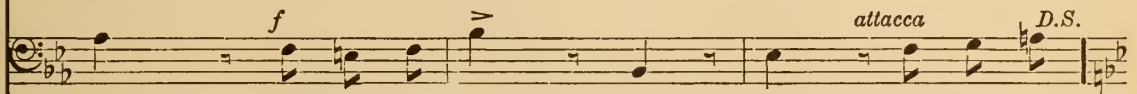
Left, right, left, right, left, right, left, right, left. See - ing it



sun crowns their flag with glo - ry new. Thou - sands of
won, not a man of us would cease. Thou - sands of



crown - ing their proud flag with glo - ry new.
con - quer - ors, no man of us would cease.



through, o - ver the top they'll go! Thou - sands of



CHARLIE IS MY DARLING

(JACOBITE SONG)

(COMPLETE WITHOUT BASS)

Lady NAIRNE

Scotch Tune

Arr. by JOHN E. WEST

Allegro marziale ♩ = 104

BASS SOLO OR UNISON

Oh! Char - lie is my dar - ling, my dar - ling, my

(Last time ril.) FINE

Oh! Char - lie is my dar - ling, The young Chev - a - lier. .

(Last time ril.) FINE

dar - ling, Oh! Char - lie is my dar - ling, The young Chev - a - lier. .

(Last time ril.) FINE

Ped. *

mf

1. 'Twas on a Mon - day morn - ing, Right ear - ly in the year, When
 2. As he cam' march - in' up the street, The pipes play'd loud and clear, And
 3. Wi' Hie - land bon - nets on their heads, And Clay-mores bright and clear, They
 4. They've left their bon - nie Hie - land hills, Their wives and bairn - ies dear, To

mf

poco rall. *Dal segno :8:*

Char - lie came to our . . town, The . . young Chev - a - lier.
 a' the folk cam' rin - nin' out To . . meet the Chev - a - lier.
 cam' to fight for Scot - land's right And the young Chev - a - lier.
 draw the sword for Scot - land's lord, The . . young Chev - a - lier.

Dal segno :8:
f

Oh!
Dal segno :8:

poco rall.

Ped. * *Ped.* *

BONNIE CHARLIE

(JACOBITE SONG)

Lady NAIRNE

(COMPLETE WITHOUT BASS)

Scotch Folk Song
 Three-part arr.

Allegretto espressivo $\text{♩} = 66$

OPTIONAL ALTO SOLO (OR UNISON) *p*

1. Bon - nie Char - lie's noo a - wa', Safe - ly owre the friend - ly main; Mon - y a heart will
3. Hills he trod were all his ain, Bed be - neath the birk - en tree; The bush that hid him
3. Sweet the lav - rock's note and lang, Lilt - in' wild - ly up the glen, But aye to me he
4. Mon - y a gal - lant sod - ger fought, Mon - y a gal - lant chief did fa'; Death it - self were

BASS SOLO (OR UNISON)

break in twa Should he ne'er come back a - gain.
 on the plain, None on earth can claim but he.
 sings ae sang: "Will ye no come back a - gain?" Will ye no come back a - gain?
 dear - ly bought A' for Scot - land's King and law.

Will ye no come back a - gain? Bet - ter lo'ed ye can - na' be, Will ye no come back a - gain?

THE THREE KINGS

Provençal Air

Accomp. by GABRIEL PIERNÉ

Alla marcia ♩ = 100

mf

Late one night I met up-on my way The three wise Kings of the O - rient

mf non legato

rid - ing ; One bright star was guid-ing by its ray The pil-grims three o'er the des - ert sand.

FINE

mp

And in their train, load - ed down with gold, There fol - lowed slaves and war - riors

mp

mf

bold ; The treas-ure rare, such a price-less store, With shield and spear they were guarding o'er.

mf

D.C.

THE EVERGREEN

117

(COMPLETE WITHOUT BASS)

Tune "My Maryland"

Arr. for this work

Moderato $\text{♩} = 84$

UNISON *

mp

1. O ev - er - green, fair ev - er - green, Thy pur - ple shad - ow cast - ing!
2. O ev - er - green, fair ev - er - green, With fes - tive can - dles glow - ing!

mp

mf

'Neath sum - mer sun or win - ter sky Thy ver - dant boughs de - light the eye!
Thy mag - ic fruit at Christ - mas eve, Both rich and poor a - like re - ceive.

mf

'Neath sum - mer sun or win - ter sky Thy ver - dant boughs de - light the eye!
Thy mag - ic fruit at Christ - mas eve, Both rich and poor a - like re - ceive.

mf

mp

cresc.

dimin.

O ev - er - green, fair ev - er - green, Of beau - ty ev - er - last - ing!
O ev - er - green, fair ev - er - green, Thy boun - ty free be - stow - ing!

mp

cresc.

dimin.

O ev - er - green, fair ev - er - green, Of beau - ty ev - er - last - ing!
O ev - er - green, fair ev - er - green, Thy boun - ty free be - stow - ing!

mp

cresc.

dimin.

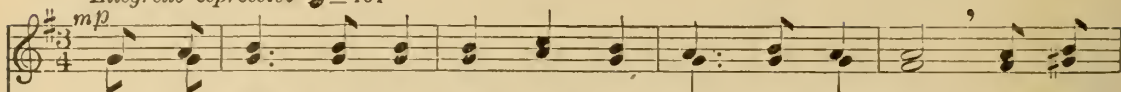
* In the absence of basses, these four measures may be sung by unchanged voices.

BEYOND THE HORIZON

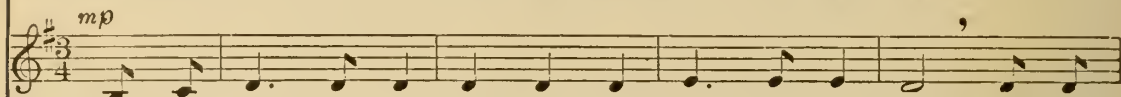
(COMPLETE WITHOUT BASS)

HARVEY WORTHINGTON LOOMIS

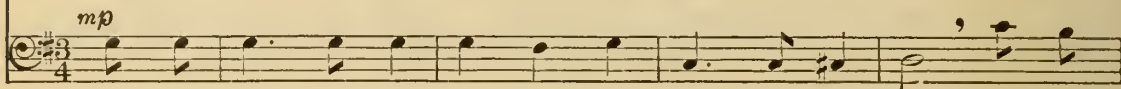
JOHN HENRY CORNELL

Allegretto espressivo ♩ = 104

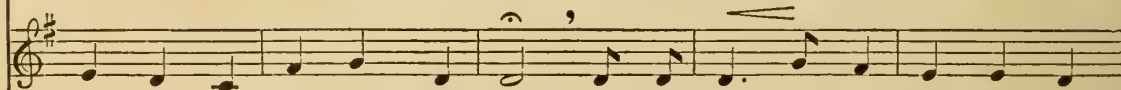
1. There's a won - der - ful land at the edge of the world, Where the
 2. 'Tis a land where the rain - bow's e - van - ish - ing hue Is dis -
 3. And should ev - er a mor - tal make quest of that goal, Tho' he



1. There's a won - der - ful land at the edge of 'the world, Where the
 2. 'Tis a land where the rain - bow's e - van - ish - ing hue Is dis -
 3. And should ev - er a mor - tal make quest of that goal, Tho' he



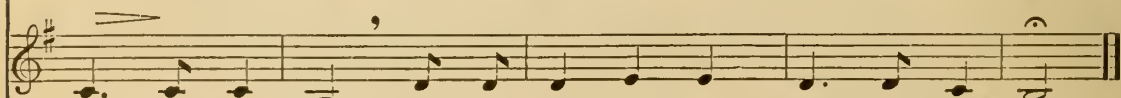
sky and the far - a - way meet; 'Tis a mag - ic - al gar - den with
 solved in mys - te - ri - ous light; Like a love - ly mi - rage it will
 jour - neyed in Peg - a - sus' car; Ev - er back - ward in dis - tance, like



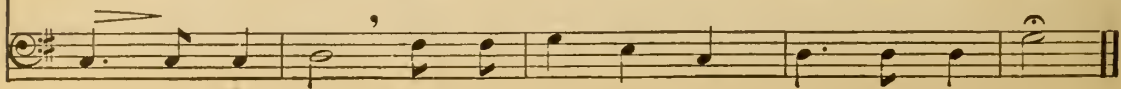
sky and the far - a - way meet; 'Tis a mag - ic - al gar - den with
 solved in mys - te - ri - ous light; Like a love - ly mi - rage it will
 jour - neyed in Peg - a - sus' car; Ev - er back - ward in dis - tance, like



dew - drops em - pearled, Set to mu - sic en - tranc - ing - ly sweet.
 melt from the view As the stars that burn out with the night.
 time 'twould un - roll, While its glo - ries still beck - oned a - far.



dew - drops em - pearled, Set to mu - sic en - tranc - ing - ly sweet.
 melt from the view As the stars that burn out with the night.
 time 'twould un - roll, While its glo - ries still beck - oned a - far.



PART THREE

SOPRANO, SECOND SOPRANO, ALTO, (OR ALTO-TENOR) AND BASS

A TWILIGHT SONG

H. W. L.

HARVEY WORTHINGTON LOOMIS

Alla barcarola ♩. = 52

Good-night! . . . Fades the

1. Out of the west the sun is sink - ing, O - ver the far ho - ri - zon's
2. Trem - u - lous pur - ple heav'n-ward steal - ing, Quench-ing the em - bers in the
3. Van-ished the day, its joy and sor - row; Back in - to heav - en tak - ing

mp espressivo

light, the light. . . { Ten - der - ly day and twi - light
Glim - mer of eve - ning star re -
Leav - ing fair prom - ise of the

rim, } Fair day, good -

clouds, }

flight, }

link - ing, Smil - ing ere az - ure skies grow dim. . .
veal - ing, Soft - ly the west - 'ring sky en - shrouds. . .
mor - row, Bid - ding a wea - ry world good - night. . .
night! . . . { Smil - ing ere az - ure skies grow dim. . .
Soft - ly the west - 'ring sky en - shrouds. . .
Bid - ding a wea - ry world good - night. . .
(divide)

THE CALL OF THE SPRING

(COMPLETE WITHOUT BASS)

ALFRED NOTES†

JOHN E. WEST

Allegro non troppo ♩. = 69

BASS SOLO (OR UNISON)*

*rall.**a tempo**mf*

1. Come choose your road and a -
2. Though man - y a road . . would
3. Come choose your road and a -

*rall.**a tempo**mf**p mf*

way, . my lad, . . Come choose your road and a - way! . . .
 mer - ri - ly ring To the tramp of your march - ing feet, . . .
 way, . my lad, . . Come choose your road and a - way! . . .

SOPRANOS

mf

We'll out of the town by the road's bright crown As it dips to the daz - zling
 All roads are one from the day that's done, And the miles . . are swift and
 We'll out of the town by the road's bright crown As it dips to the daz - zling

* In the absence of basses, these four measures may be sung by unchanged voices.

† Words copyright, 1913, by FREDERICK A. STOKES COMPANY.

largamente *rit.* *a little slower*

day; . . . It's a long . white road for the wea - ry, But it
 sweet, . . . And the graves of your friends are the mile - stones To the
 day! . . . (7) All roads . may meet at the world's end, (7) But

largamente *rit.* *a little slower*

largamente *rit.* *a little slower*

f *rall.* *D.C.* *f* *Tempo 1* *To follow last stanza only*

rolls thro' the heart of the May. .
 land . . where all . . roads meet. . } Come, choose your road and a - way, dear lad, Come
 hey for the heart of the May! .

f *rall.* *(divide)* *f*

f *rall.* *D.C.* *f* *Tempo 1* *To follow last stanza only*

f *rall.* *sf* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

rall.

choose your road and a - way!

rall. *(divide)*

rall.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. *

THE STORM KING

MARGARET McELROY

JOHN E. WEST

Allegro ma non troppo ♩ = 100

SOPRANO 1 AND 2

mf

1. The Storm King rides in his char - iot
 2. Oh, would that I . . . could fol - low
 3. Nay, nay, my child, for no man may

ALTO

mf

1. The Storm King rides in his char - iot
 2. Oh, would that I . . . could fol - low
 3. Nay, nay, my child; no man may

BASS

*mf**Allegro ma non troppo**mp**Optional accomp.**mf*

white . . . And the breath of his steeds are the cold north winds; He
 fast . . . In the wake of that wind - drawn char - iot . white! Oh,
 live To say he has sat in my char - iot . white; And

white And the breath of his steeds are the cold north winds; He
 fast In the wake of that wind - drawn char - iot white! Oh,
 live . . . To say he has sat in my char - iot white; And

whis - tles and howls . . a bat - tle song . . The while a spell o'er the
 teach me to sing . . the bat - tle song . . That chills the heart of the
 on - ly the storm . . has pow'r to send . . This wind - born call through the

whis - tles and howls a bat - tle song . . The while a spell o'er the
 teach me to sing the bat - tle song . . That chills the heart of the
 on - ly the storm has pow'r to send . . This wind - born call through the

world he binds: . . "Too - whoo! Too - whoo!
 world to - night. . "Too - whoo! Too - whoo!
 mist and night. . "Too - whoo! Too - whoo!

world he binds; . . "Too - whoo! Too - whoo!
 world to . night. . "Too - whoo! Too - whoo!
 mist and night. . "Too - whoo! Too - whoo!

"Too - whoo! Too - whoo! Too -

Ped. *mf*

THE STORM KING

mp sempre

Too-who, . too-who! Too-who,too-who! Too-who, too-who!

mp sempre

Too-who, . too-who! Too-who,too-who! Too-who, too-who!

who, . . too-who! . At the crack of my whip . The for - est oaks bend left and

mp

cantabile

With Ped.

poco cresc.

Too-who, too-who! Too-who! Too-who! Too-who! Too-who!

poco cresc.

Too-who,too-who! Too-who! Too-who! Too-who! Too-who!

poco cresc. *f marcato*

right; Let no man dare . . to cross my path, For

poco cresc.

marcato *f* *riten.*

For I, the Storm, am King to - night."

marcato *f* *riten.*

For I, the Storm, am King to - night."

riten.

I, . . . the Storm, . . am King . . . to - night."

f marcato *riten.*

Ped. *

THE POOR OLD MAN

Old Sailor Chantey
Four-part arr.

Lively ♩ = 96
mp (SOLO VOICES)

1. O a poor old man came a - rid - ing by, Says I, "Old man, your horse will die!" O
2. O the poor old man, not a word says he, But chains his horse up to a tree. O
3. Mer - ry mess-mates all, if ye like this song, Just keep a - sing - ing all night long. O

mp (SOLO VOICES)

(All stanzas) Yo ho!

CHORUS *f*

John-ny, come to Hi - lo, O poor old man! O wake her, O shake her, O
O wake her, O shake her,

(BASS MELODY) CHORUS *f*

p *mf*

shake that girl with the blue dress on, O John-ny, come to Hi - lo, O poor old man!
That girl with the

p *f*

THE MARINERS

ALFRED NOYES*

E. W. JOHNS

Allegro con brio ♩. = 84

Piano introduction in 6/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic and includes several pedaling marks.

SOLO (OR UNISON)

Vocal melody in 6/8 time, marked *mf*. The melody is simple and memorable, with a range of one octave. It is accompanied by piano chords in the left hand.

1. Good luck be - fall you mar - i - ners all That sail this world so
 2. And now they plough to wind - ward, now They drive be - fore the

Continuation of the vocal melody. The lyrics continue across two lines.

wide! . . . Whith - er we go, not yet we know; We steer by wind and
 gale! . . . Now they are hurl'd a - cross the world With torn and tat - ter'd

Final section of the vocal melody, marked *p* and *poco cresc.*. The melody concludes with a final cadence.

tide; . . . Be it right or wrong, I sing this song, For now it seems to
 sail; . . . Yet, as they will, they steer and still De - fy the world's rude

mf *p* *poco cresc.*

me . . . Men steer their souls thro' rocks and shoals As mar - i - ners use by
glee; . . Till death o'er-whelm them, mast and helm, They ride . and rule the

mf *p* *poco cresc.*

rall. *a tempo* **CHORUS** *mf* *cresc.*

sea, . . . As mar - i - ners use by sea. . . As mar - i - ners use by
sea, . . . They ride . and rule the sea. . . They ride . and rule the

rall. *a tempo* *mf* *cresc.*

rall. *a tempo* *mf* *cresc.*

Ped. * *Ped.* *

f *rall.*

sea, my lads, As mar - i - ners use rule by sea! . .
sea, my lads, They ride . . and rule the sea! . .

f *rall.*

f *rall.* *sf*

Ped. * *Ped.* *

KATHARINE WHITMORE

ANTONIN DVORÁK

Arr. for this work

Adagio ♩ = 46

SOLO OR UNISON (UNCHANGED VOICES)
p espress.

1. Soft and low, soft and low,
2. Mag - ic sight, mag - ic sight;

pp *trem.* *p* *pp*

Ped. ppp 8va.....

p *pp* *p*

SOPRANOS
1 AND 2

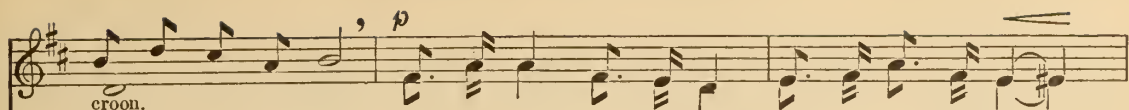
mp

BASS *mp*

mp

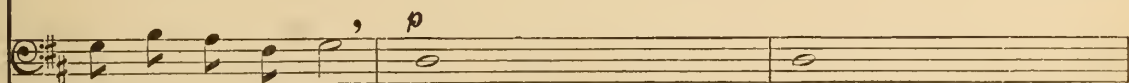
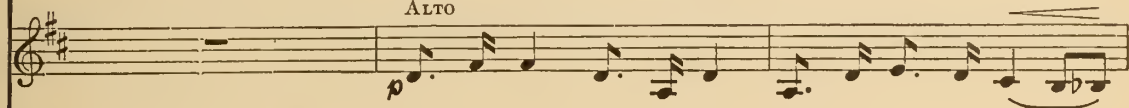
Ped. * *Ped.* *

* The accompaniment is essential throughout



Take their si - lent way. Now the fair eve - ning star Sheds her sil - ver light,
Wea - ry earth's at rest. Hon - ey-sweet, rich as gold, Comes a folk re - frain,

ALTO

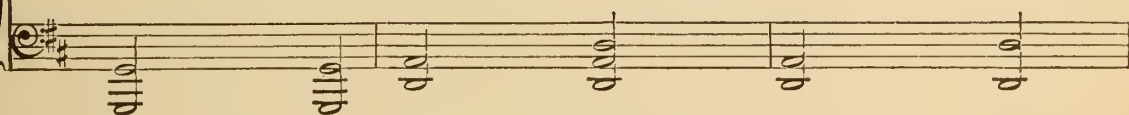


Take their si - lent way. Croon, Croon,
Wea - ry earth's at rest. Croon, Croon,

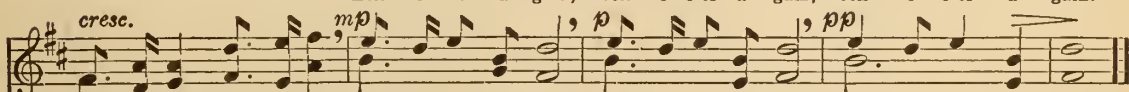


p

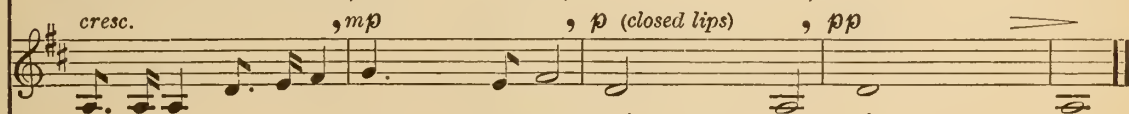
sempre legato



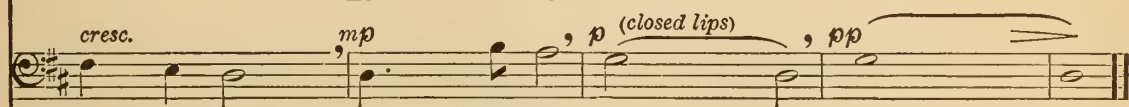
Woos the soul of night, woos the soul of night, woos the soul of night.
Ech - o o'er a - gain, ech - o o'er a - gain, ech - o o'er a - gain!



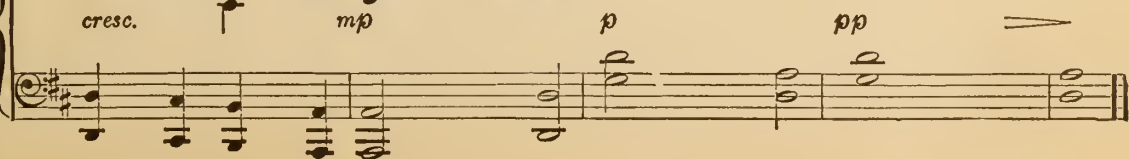
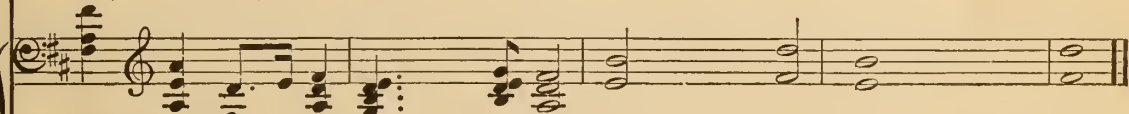
Clear and pure shines a - far, Woos the night, woos the night, woos the night.
Well - be - loved ca - dence old, Ech - o o'er, ech - o o'er, ech - o o'er!



Woos the night.
Ech - o o'er!



Soft, low tone, Woos the night.
Soft, low tone, Ech - o o'er!



BEDOUIN LOVE SONG

BAYARD TAYLOR

Risoluto

CIRO PINSUTI

Four-part arr.

Piano introduction in 3/4 time, key of D major. The music features a rhythmic melody in the right hand and a more active bass line in the left hand. Dynamics include *f* (forte), *sf* (sforzando), and *sf* (sforzando) with hairpins.

Allegretto moderato assai ♩ = 96

SOLO (OR UNISON)

mp

1. From the des-ert I come to thee On my
 2. From thy win-dow . . . look and see My

Piano accompaniment for the first vocal entry. The right hand plays a steady eighth-note pattern, while the left hand plays a similar pattern. Dynamics include *sf mp* (sforzando mezzo-piano) and *sempre staccato* (always staccato).

Piano accompaniment for the second vocal entry. The right hand continues the eighth-note pattern, and the left hand has a more complex bass line. Dynamics include *mp* (mezzo-piano), *f risoluto* (forte risoluto), and *mp sempre staccato* (mezzo-piano sempre staccato).

Piano accompaniment for the final vocal entry. The right hand continues the eighth-note pattern, and the left hand has a more complex bass line. Dynamics include *mp* (mezzo-piano), *f risoluto* (forte risoluto), and *mp sempre staccato* (mezzo-piano sempre staccato).

p

Un - der thy win - dow . I stand, . . And the mid - night hears my
Let . the night winds touch thy brow . . With the breath of my burn - ing

p

animando e cresc. *f*

cry, . . . I love thee, I love but thee With a love that shall not
sigh . . . And melt thee to hear the vow Of a love that shall not

animando e cresc. *f*

molto rall. *a tempo*

die, With a love that shall not die, . . .
die, Of a love that shall not die, . . .

molto rall. *a tempo*

rall. *meno mosso espress.*

. Till the sun grows

f *rall.* *meno mosso*

cold, . . . And the stars are old, . . .

staccato

And the leaves of the Judgment Book . . . un -

f con anima

Till the sun grows cold, . And the stars are old, .

f

Till the sun grows cold, And the stars are old,

cresc. *f*

fold!

cresc. *ff con anima*

*Ped. trem.** *With Ped.*

cresc. *molto ritard.* *a tempo*

And the leaves of the Judg - ment . . . Book, the Judgment Book un-fold. . .

cresc. *molto rit.* *a tempo*

And the leaves of the Judg - ment . . . Book, Book un - fold. . .

cresc. *molto rit.* *a tempo*

sempre cresc. *ff* *brillante*

un poco rall.

THE SONG OF THE IMMIGRANT

(COMPLETE WITHOUT BASS)

MARGARET J. McELROY

E. W. JOHNS

Andante con moto ♩ = 92

SOPRANO SOLO

mp

1. I'm wea - ry for the old home, lad, The home a - cross the
 2. Ah, weel I ken the chil - lin' blast, That blows a - cross the
 3. Ye tell me this maun be my home, Ah, lad, it can - na'

Andante con moto

mp *legato*

CHORUS *mp* SOLO

sea,— } It's a long, long way back home. { For mem - o - ry of
 sea. } An' weel I ken the
 be. } It's home for those wee

pp

pp *mp*

Ped. * Ped. * Ped. * Ped. *

CHORUS

home-land, lad, Is ev - er green to . me.
 faith - fu' love That hauds me here wi' . thee. } It's a long, long way back
 bairn - ies, lad, But just to you and . me }

pp

pp

Ped. * Ped. * Ped. *

mp SOLO

home. { And it's home that we'll be gang - in' . When work is done for
 { But, . lad, I'm sick o' burn - in' suns, An' fields o' wav - in' -
 { Oh, I love the braw, new coun - try, . The land o' lib - er -

mp

Ped. *

*mp**rit.**poco riten.*

aye,
grain;
ty,

For man maun seek his ain wee home, When comes the close o'
I'm yearn - in' for the heath - er now, An' wind-swept hills a -
But I'm think - in' o' the auld folks, lad, An' so it seems to

*rit.**poco riten.**a tempo*

CHORUS

cresc.

day.
gain.
me, }

It's a long, long way back home, lad, It's a long, long way back home; I'm

*mp**cresc.**f**a tempo**mp**cresc.**f*

Ped.

* Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. *

*rit.**a tempo**rall.**p*

long - in' for the auld home, lad It's a long, long way back home. . . .

*rit.**a tempo**rall.**p*R.H. *ad lib.**rit.**a tempo**rall.**p*

Ped. * Ped. * Ped. *

Ped.

*

RULE, BRITANNIA!

JAMES THOMSON

DR. THOMAS AUGUSTINE ARNE

Maestoso $\text{♩} = 84$
mf UNISON

1. When Bri - tain first, . . at Heav'n's com-mand, A - rose from out the
2. The mus - es, still . . with free - dom found, Shall to thy hap-py

az - ure main, A - rose from out, a-rose from out the az - ure main,
coast . re - pair: Shall to thy hap-py coast, thy hap-py coast re - pair.

This was the char-ter, the char - ter of the land, And guard-ian, guard-ian an-gels
Blest, blest Isle with match - less beau-ty crown'd And man - ly, man-ly hearts to

sang this strain: "Rule, Bri - tan - nia! Bri - tan - nia, rule the waves;
guard the fair. "Rule, Bri - tan - nia! Bri - tan - nia, rule the waves;

Bri - tons nev - er, nev - er, nev - er will be slaves." Rule, Bri - tan - nia! Bri -

SOPR. 2 *f*

Rule, Bri - tan - nia! Bri -

ALTO *f*

Rule, Bri - tan - nia! Bri -

BASS *f*

tan - nia, rule the waves; Bri - tons nev - er, nev - er, nev - er will be slaves!"

tan - nia, rule the waves; Bri - tons nev - er, nev - er, nev - er will be slaves!"

tan - nia, rule the waves; Bri - tons nev - er, nev - er, nev - er will be slaves!"

BEYOND THE SPANISH MAIN

ALFRED NOYES*

E. W. JOHNS

Allegro moderato $\text{♩} = 108$

f *dimin.*

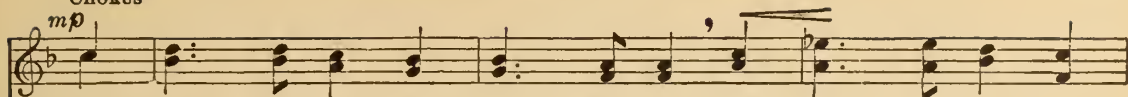
mp SOLO (OR UNISON)

1. The moon is up: . . . the stars are bright: . . . The
 2. We're sick of all . . . the cring - ing knees, . . . The
 3. Be - yond the light . . . of far Cath - ay, . . . Be -

wind is fresh . . . and free! We're out to seek for
 court - ly smiles . . . and lies! God, let thy sing - ing
 yond all mor - tal dreams, Be - yond the reach of

gold to - night A - cross the . sil - ver sea!
 Chan - nel breeze . Light - en our hearts and eyes!
 night and day Our El Do - ra - do gleams,

CHORUS

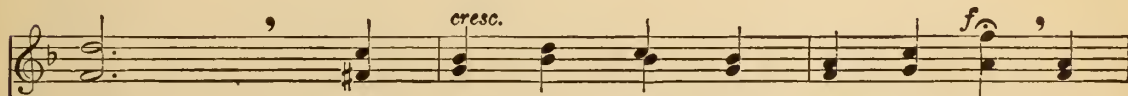
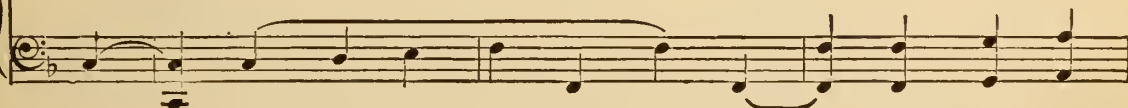
mp

The world was grow - ing grey and old; Break out the sails a -
 Let love no more be bought and sold For earth - ly loss 'or
 Re - veal - ing - as the skies un - fold - A star with - out a

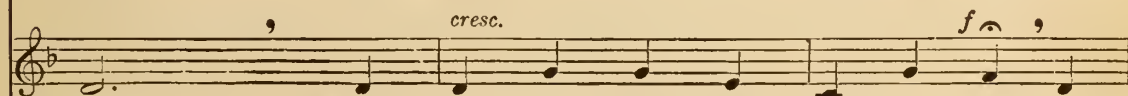
(OPTIONAL ALTO)

mp

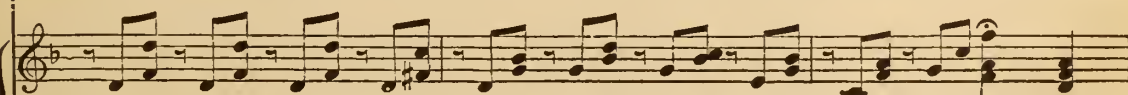
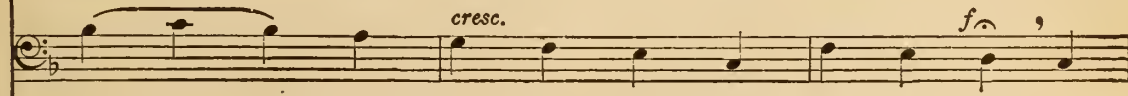
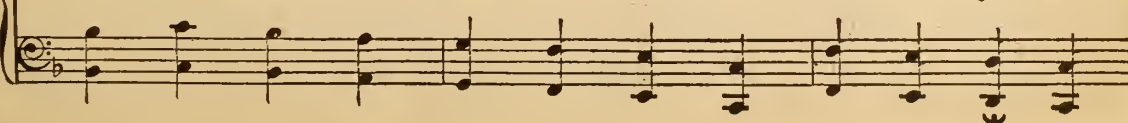
The world was grow - ing grey and old; Break out the sails a -
 Let love no more be bought and sold For earth - ly loss or
 Re - veal - ing - as the skies un - fold - A star with - out a

mp*mp*

gain! We're out to seek a Realm of Gold Be -
 gain; We're out to seek an Age of Gold Be -
 stain, The glo - ry of the Gates of Gold Be -



gain! We're out to seek a Realm of Gold Be -
 gain; We're out to seek an Age of Gold Be -
 stain, The glo - ry of the Gates of Gold Be -

*cresc.*

dim.

yond the Span-ish Main. . . .

dim.

yond the Span-ish Main. . . .

dim.

f

dim.

TURN YE TO ME

JOHN WILSON (CHRISTOPHER NORTH)

Old Highland Melody
Arr. by MALCOLM LAWSON*Andante espressivo* ♩ = 96

BASSES*

mf

1. { The stars . are shin - ing
sea mew is moan - ing
2. { The waves are danc - ing
sea - birds are wail - ing

p

cantabile

mf

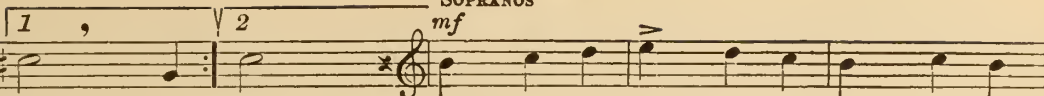
p

cheer - i - ly, cheer - i - ly, } Ho - ro Mhai - ri dhu, turn ye . . to
drear - i - ly, drear - i - ly, } (Ma - ry dear,)

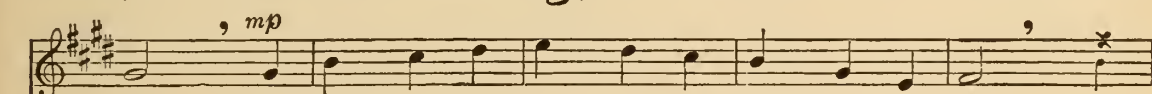
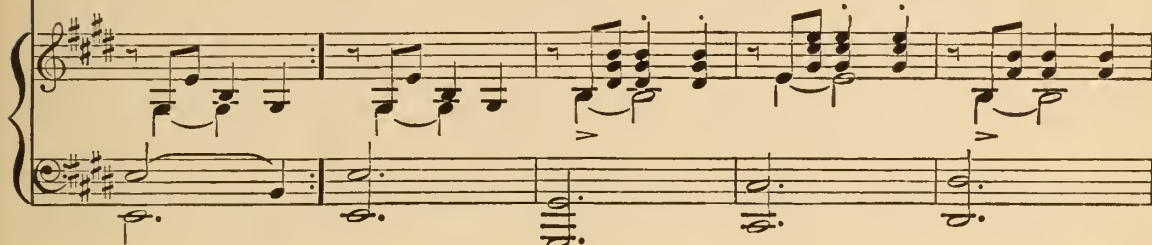
mer - ri - ly, mer - ri - ly, } Ho - ro Mhai - ri dhu, turn ye . . to
wea - ri - ly, wea - ri - ly, }

*In the absence of basses, this melody may be sung by altos

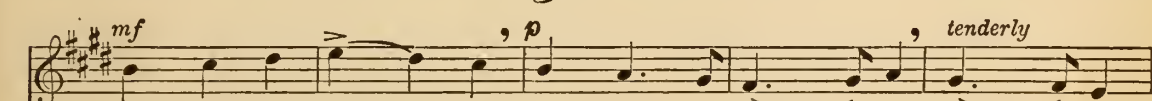
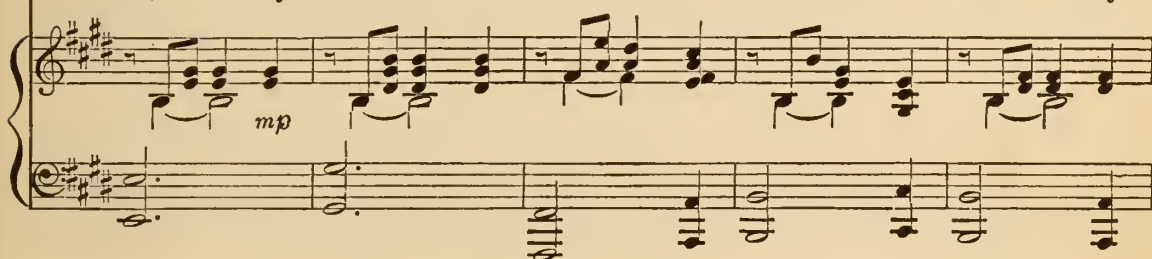
pù animato
SOPRANOS



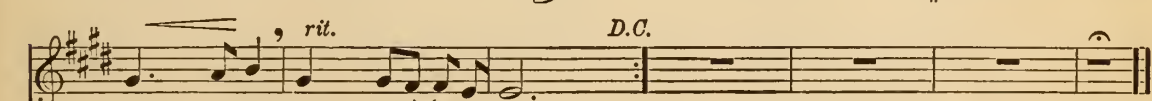
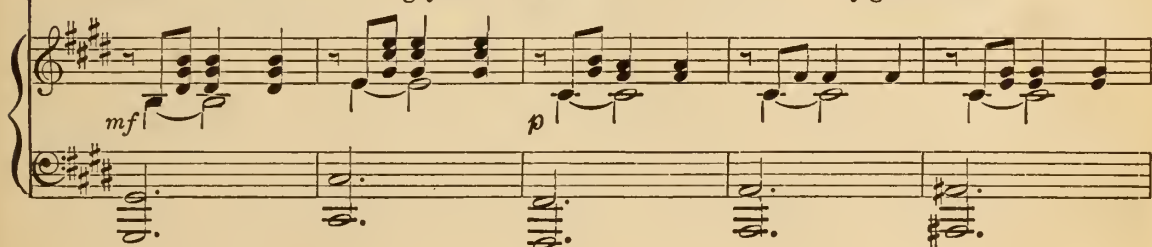
me; The me. Cold is the storm - wind that ruf - fles his
me; The me. Hushed be thy moan - ing, lone bird of the



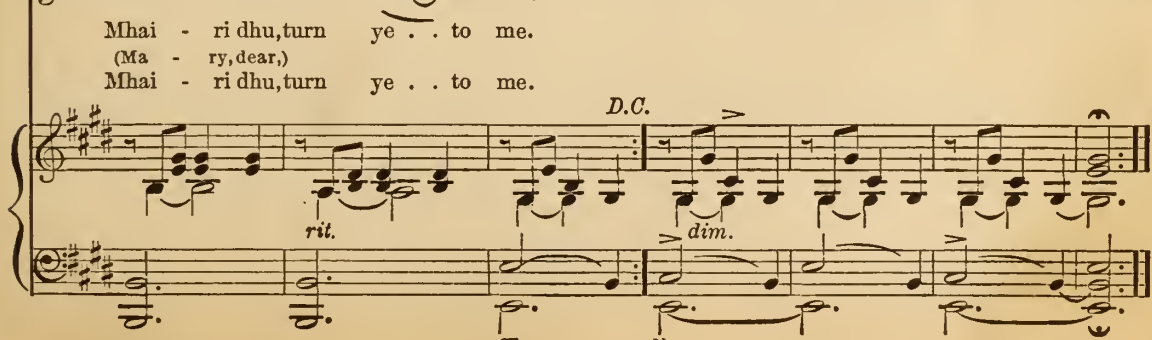
breast, But warm are the down - y plumes lin - ing his nest,
sea, Thy home on the rocks is a shel - ter to thee. Thy



Cold blows the storm . there, Soft falls the snow . . there, He - ro
home is the an - gry wave, Mine but the lone - ly grave, Ho - ro



Mhai - ri dhu, turn ye . . to me.
(Ma - ry, dear,) Mhai - ri dhu, turn ye . . to me.



O GOD OF LOVE!

HENRY W. BAKER

HENRY W. BAKER

mf $\text{♩} = 100$

1. O God of Love, O King of Peace, Make wars throughout the world to cease;
 2. Re-mem-ber, Lord, thy works of old, The won-ders that our fa-thers told;
 3. Whom shall we trust but thee, O Lord? Where rest but on thy faith-ful word?

mf

1. O God of Love, O King of Peace, Make wars throughout the world to cease;
 2. Re-mem-ber, Lord, thy works of old, The won-ders that our fa-thers told;
 3. Whom shall we trust but thee, O Lord? Where rest but on thy faith-ful word?

mf

The wrath of sin-ful men re-strain,
 Re-mem-ber not our sin's dark stain, } Give peace, O God, give peace a-gain!
 None ev-er called on thee in vain,

The wrath of sin-ful men re-strain,
 Re-mem-ber not our sin's dark stain, } Give peace, O God, give peace a-gain!
 None ev-er called on thee in vain,

NOW THE DAY IS OVER

REV. S. BARING GOULD

JOSEPH BARNEY

Andante $\text{♩} = 76$

1. Now the day is o-ver, Night is draw-ing nigh; . . .
 2. Grant to lit-tle chil-dren Vi-sions bright of thee; . . .
 3. Thro' the long night watch-es, May thine an-gels spread . . .
 4. When the morn-ing wak-ens, Then may I a-rise, . . .

p

1. Now the day is o-ver, . . . Night is draw-ing nigh;
 2. Grant to lit-tle chil-dren . . . Vi-sions bright of thee;
 3. Thro' the long night watch-es, . . . May thine an-gels spread
 4. When the morn-ing wak-ens, . . . Then may I a-rise,

mf *dim.* *p poco rit.* *pp*

Shad - ows of the eve - ning Steal a - cross the sky.
 Guard the sail - ors toss - ing On the deep blue sea.
 Their white wings a - bove me, Watch - ing round my bed.
 Pure and fresh and sin - less In thy ho - ly eyes.

mf *dim.* *p poco rit.* *pp*

mf *dim.* *p poco rit.* *pp*

Shad - ows of the eve - 'ning Steal a - cross the sky.
 Guard the sail - ors toss - ing On the deep blue sea.
 Their white wings a - bove me, Watch - ing round my bed.
 Pure and fresh and sin - less In thy ho - - - ly eyes.

OUR NATIVE LAND

From the Norwegian of
 NORDAHL ROLFSEN
Grandioso ♩ = 76

EDVARD GRIEG

mf *ff*

1. O God of Hosts, with thy strong hand Pro - tect the sons of our fair land; Be
 2. Thou Lord, de - fend this land of ours, Its smil - ing shores, its moun - tain tow'rs; Thy
 3. In truth and light we fain would grow, Thy laws would love, thy word would know; In

f *ff*

dim.

thou our shield in war or peace, And guide our steps till life shall cease.
 bless - ing on its fu - ture shed Like morn - ing dew when night is fled.
 thee we will for aye a - bide, O Lord of all, be thou our guide!

dim.

Ped. *

FRIENDSHIP

WOLFGANG AMADEUS MOZART
From "The Magic Flute"

Larghetto ♩ = 76

1. Who treads the path of du - ty, Nor shrinks when hon - or
2. Who deep at heart would cher - ish Rude scorn or bit - ter

calls, Fills life with no - ble beau - ty, And ne'er re - treats nor falls;
hate, Who'd see an - oth - er per - ish, And joy . to 'view his fate;

His steps the voice with - in . . . him leads . . . By gen - tle
Not such with - in . our ranks . . . is found; . Here, friend - ly

paths to gen - tle deeds, . And guides him sure - ly on his way, How - ev - er
cheer and help . . a - bound, . Each oth - er's fail - ings we for - give, And thus in

sad or . . dark the day, And guides him sure - ly on his way, . How - ev - er
 peace and . con - cord live, Each oth - er's fail - ings we for - give, And thus in

legato

sad or . . dark the day.
 peace and . con - cord live.

p

LIFE'S MIRROR

MARY ALINGE DE VERE

JOHN E. WEST

Andante marziale ♩ = 100

SOLO (OR SEMI-CHORUS)

mf

1. There are loy - al . . hearts, there are
 2. Give . love, and . love to your
 3. Give . truth. and your gift will be

mf *dim.* *p*

Ped. *

spir - its brave, There are souls that are pure . . and true. . . . Then .
 life will flow, A . . strength in its ut - most need. . . . Have .
 paid in kind, And . hon - or will hon - or meet; And a

cresc. *f*

give to the world the best you have, And the best will come back to you. . . .
 faith, and a score of hearts will show Their faith in your word and deed. . . .
 smile that is sweet will sure - ly find A . . smile that is just as sweet. . .

cresc. *mf*

CHORUS *mp*

For life is the mir - ror of king and slave; 'Tis just what we are and

CHORUS *mp*

For life is the mir - ror of king and slave; 'Tis just what we are and

CHORUS *mp*

mp

Ped. * *Ped.* *

cresc. *rall.* *f poco meno mosso*

do. Then give to the world the best you have, And the best will come back to you! . . .

cresc. *rall.* *f*

do. Then give to the world the best you have, And the best will come back to you! . . .

cresc. *rall.* *f*

cresc. *rall.* *f poco meno mosso*

Ped. * *Ped.* * *Ped.* *

PART FOUR

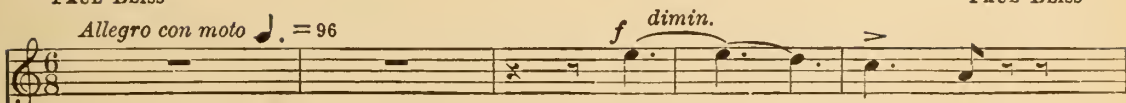
SOPRANO, ALTO, AND BASS

CHIEF OF THE ARAB BAND

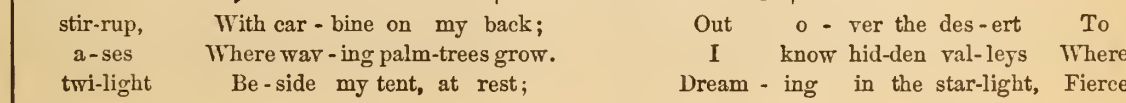
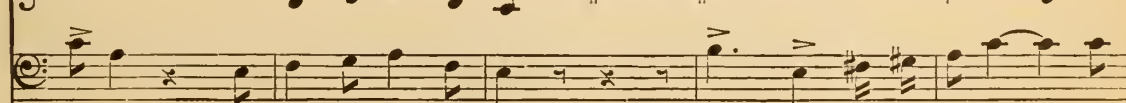
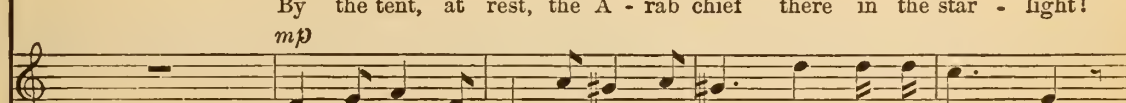
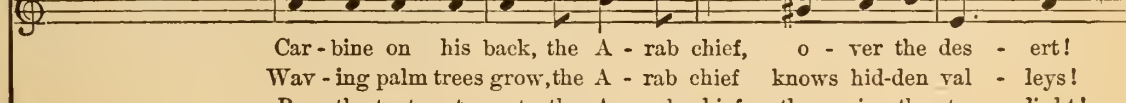
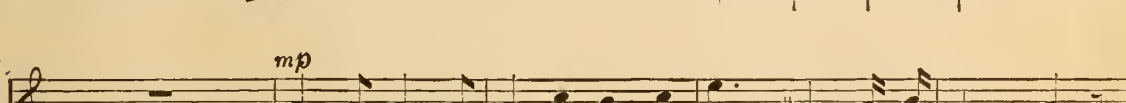
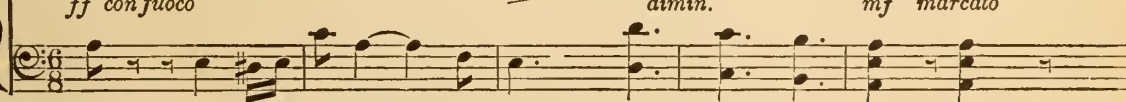
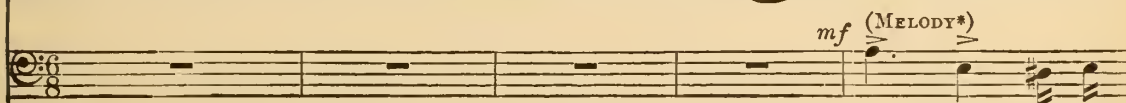
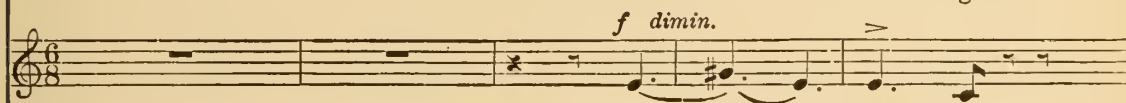
PAUL BLISS

PAUL BLISS

Allegro con moto ♩. = 96



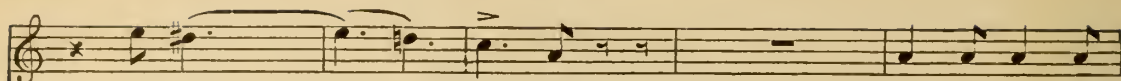
1. Ah! . . . Foot loose!
2. Ah! . . . He knows!
3. Ah! . . . Twi - light!



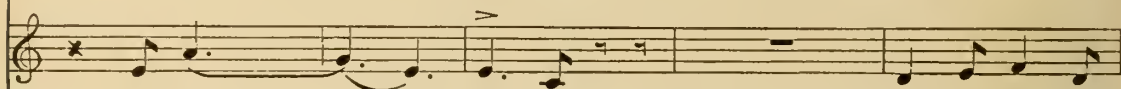
* Unchanged voices may sing this melody.

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CHIEF OF THE ARAB BAND



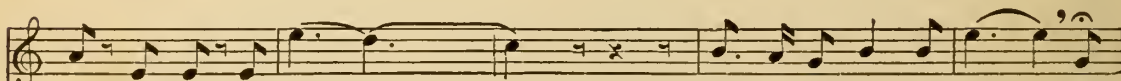
Ah - ha! Fleet feet! Light up - on the
 Ah - ha! On, then! 'Cross the burn - ing
 Ah - ha! Up, then! Neck be-neath his



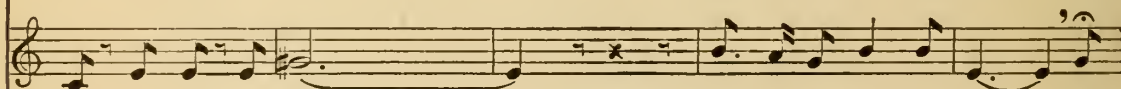
find the car - a - van's track. Fleet feet of my charg-er Rest light up - on the
 spark - ling riv - u - lets flow. On, then! Who will fol - low A - cross the burn - ing
 long - ing stirs in my breast. Up, then, O my cours-er, His neck be-neath my



sempre marcato



sand! Ah - ha! Ah - ha! Chief of the A - rab band! Oh,
 sand? Ah - ha! Ah - ha! Chief of the A - rab band! Oh,
 hand! Ah - ha! Ah - ha! Chief of the A - rab band! Oh,



sand; . . No one can o'er-take me, The chief of the A - rab band! Oh,
 sand? . . Proud son of the des - ert, The chief of the A - rab band! Oh,
 hand! . . Ride I through the night-time, The chief of the A - rab band! Oh,



fly - - ing, Who will ride with lance in hand? Oh,

fly - ing on thro' the burn - ing yel - low sea, . . With lance in hand, Oh,

who will ride, fly - - ing? Hail the chief, the

who will ride with me? Fly - ing on thro' the burn - ing yel - low sea. . .

chief of the A - rab, chief of the A - rab, chief of the A - rab band! . . .

Chief of the A - rab band, . . . Chief of the A - rab band! . .

The musical score is written for voice and piano. The vocal part is in a single melodic line with lyrics. The piano accompaniment consists of two staves: the right hand plays chords and arpeggios, while the left hand plays a rhythmic bass line. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a variety of musical textures, including chords, arpeggios, and a steady bass line.

THE OLD MAN CLOTHED IN LEATHER

Mother Goose

SOLO (OR UNISON)

Moderato ♩ = 92

J. W. ELLIOTT

Three-part arr.

mf

1. One mist - y, moist - y morn - ing When cloud - y was the weath - er, O
 2. I shook his hand at part - ing, Tho' cloud - y was the weath - er, This

mf

p **CHORUS** *f* *mp*

there I met an old man, } Cloth-ed all in leath - er, Cloth-ed all in leath - er, With
 im - be-cile old par - ty }

CHORUS *f* *mp*

p *f* *mp*

mf *f*

cap un - der his chin. { O how d'ye do, and how d'ye do, And how d'ye do a - gain?
 O fare thee well, and fare thee well, And fare thee well a - gain!

mf *f*

O how d'ye do, And how d'ye do a - gain?
 O fare thee well, And fare thee well a - gain!

mf *f*

WHEN JOHNNY COMES MARCHING HOME

151

Old Tune
Three-part arr.

Allegro risoluto ♩ = 92

f SOLO (OR UNISON)

1. When John-ny comes marching
2. Get read - y for the
3. Let love . and friend-ship

f CHORUS

f CHORUS

Hur - rah! . Hur - rah!

Hur -

f CHORUS

, SOLO (OR UNISON)

CHORUS

home a - gain, } Hur - rah! . Hur - rah! { We'll give him a heart - y wel - come then,
Ju - bi - lee, } { We'll give . the he - ro three times three, } Hur -
on that day, } { Their best . of treas - ure then dis - play, }

rah! . Hur - rah! . { The men will cheer, the boys will shout, The la - dies they will
The lau - rel wreath is read - y now To place . up - on
And let each one per - form his part To fill with joy the

rah! . Hur - rah! .

all turn out, And we'll all feel gay when John - ny comes marching home.
 his royal brow, And we'll all feel gay when John - ny comes marching home.
 war-rior's heart, And we'll all feel gay when John - ny comes marching (Omit) home. .

And we'll

f *sfz* *Ped.* *

FAITHFUL JOHNNY

Scotch Folk Song
 Three-part arr.

Andantino semplice ♩ = 63

mp

1. "When will ye come a - gain, my . . faith - ful John - ny?"
 2. "When blows the north-wind cauld, my . . faith - ful John - ny?"
 3. "E'er must we part a - gain, my . . faith - ful John - ny?"

mp *

"When will ye
 "When blows the
 "E'er must we

mf

"When the corn is in the sheaves, When the Au - tumn sheds her leaves,
 "Tho' the snaw drifts, day by day, Tho' I scarce can find my way,
 "Nay, as long as in mine eyes Thy dear face re - flect - ed lies;

come a - gain?"
 north-wind cauld?"
 part a - gain?"

My bon - nie las - sie!

My las - sie!"

mp *rall.* *a tempo pp*

Then, Oh, then will I come back, . . .
 Then will I come back to thee, . . . } My las - sic, Oh, my bon - nie las - sie!"
 Nev - er, nev - er shall we part, . . .

mp *rall.* *pp a tempo*

• This part may be sung by unchanged voices.

A MERRY LIFE

(FUNICULI FUNICULA)

153

From the Italian

LUIGI DENZA
Three-part arr.

Allegretto giocoso ♩ = 126

SOPRANOS AND ALTOS

mf

1. Some think
2. Ah, me!

mf grazioso

. . the world is made for fun and frolic, . . . And so do I!
. . 'tis strange that some should take to sighing, . . . And like it well!

CHORUS

SOPRANOS AND ALTOS

f

f

. . And so do I! Some think it well to
. . And like it well! For me, I have not

CHORUS

f

be all melancholic, . . . To pine and sigh, To pine and
thought it worth the trying, . . . So cannot tell! So cannot

mp BASSES

sigh; But I, I love to spend my time in
tell! With laugh, and dance, and song, the day soon

mp

CHORUS

sing - ing Some joy - ous song, Some joy - ous song;
pass - es, Full soon is gone, Full soon is gone;

BASSES

mf
. To set the air with mu - sic brave - ly ring - ing . .
. For mirth was made for joy - ous lads and lass - es . .

mf

CHORUS

. Is far from wrong! Is far from wrong!
. To call their own! To call their own!

REFRAIN

f *V*

Hark - en' Hark - en! Mu - sic sounds a - far! . . Hark - en! Hark - en!

f *V*

f *V*

pp *crescendo*

Mu - sic sounds a - far! Tra-la - la-la, tra-la - la-la, tra-la - la-la, tra-la - la-la!

pp *crescendo*

pp *crescendo*

f *V*

Joy is ev - 'ry-where, Tra-la - la-la, tra-la - la-la.

f *V* (divide)

f *V*

CASTLES IN THE AIR

(COMPLETE WITHOUT BASS)

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

Allegretto grazioso ♩ = 108

mp

1. 'Twas on an eve of white De - cem - ber When all the world with frost was fair, I knelt be -
 2. 'Tis ev - er spring in those do - min - ions My fan - cy paints with col - ors rare, And hov - ers

mp

Ped. * *Ped.* * *Ped.* *

con anima

side the glow - ing em - ber And build - ed cas - tles in the air; A win - ter
 peace with snow - y pin - ions A - bove my cas - tles in the air; A mag - ic

con anima

Ped. * *Ped.* * *Ped.* *

cresc.

lull - a - by thro' the pine - tree Was soft - ly woo - ing me with its croon; *p* O gen - tle
 pic - ture - book is the fire - place, Of what it con - jures up who could tire? *f* As bright as

cresc.

Ped. * *Ped.* * *Ped.* *

(1) *p*
 (2) *f*

poco a poco ritard.

lull - a - by, fair - y lull - a - by, Be - lat - ed ech - o of a day in
 fair - y - land, hap - py fair - y - land, A vi - sion o - pens there of heart's de -

poco a poco ritard.

p O fair - y lull - a - by from a day in
f O hap - py fair - y - land of the heart's de -

*poco a poco rit.**tempo primo*

June! . And half in slum - ber, by the in - gle I bid good - by to ev - 'ry
 sire! . Of oth - er joys tho' fate be - reft me, And turned to clay what once was

*tempo primo**tempo primo*

Ped.

*

Ped.

*

Ped.

*

care, And let my dreams with mu - sic min - gle A - round my cas - tles in the air.
 fair, My sweet - est hopes would still be left me A - mong my cas - tles in the air.

And let my dreams
 My sweet - est hopes

all
 would

bide
 bide

there.
 there.

brillante

Ped.

*

Ped.

*

Ped.

*

Ped.

*

A LIFE ON THE OCEAN WAVE

EPES-SARGENT

HENRY RUSSELL
Three-part arr.

Allegro vigoroso ♩. = 92

Yo ho!

mf

1. A life on the o - cean wave, . . . A . home on the roll - ing
2. Once more on the deck I stand, . . . On my own . . . swift glid - ing

MELODY •

Yo ho! The roll - ing

deep . . . Where the scat - tered wa - ters rave . . . And the winds their rev - els
craft; . . . Set the sail; fare-well to land! . . . The gale fol - lows far . a -

deep!

keep! . . . Like an ea - gle caged, I pine . . . On this dull, un - chang - ing
baft. . . Shoot - ing thro' the spark - ling foam . . . Like an o - cean bird set

Yo, heave ho, yo ho! Yo, heave

shore, . . . Oh, . give me the flash - ing brine, . . . The spray and the tem - pest
free, . . . Like the o - cean bird our home . . . We'll find . far out on the

ho, yo ho! O - - - - - cean home, . . . the roll - - - - - ing

Yo ho!

mf

roar! . . . } A life on the o - cean wave, . . . A home on the roll - ing
sea. . . }

f

deep, Yo ho!

Yo ho! The roll - ing deep!

deep, . . . Where the scat - tered wa - ters rave . . . And the winds their rev - els keep.

• Bass or Alto

THE WREATH

159

Old English

JOSEPH MAZZINGHI

Larghetto grazioso con moto ♩ = 104 (Beat four)

First system of the piano introduction. Treble and bass staves in 2/4 time, key of B-flat major. The music features a gentle, flowing melody in the treble and a supporting bass line. A piano (*p*) dynamic marking is present.

Second system of the piano introduction. The treble staff continues the melody, while the bass staff features a more active, rhythmic accompaniment. Dynamics include *dolce* (sweet), *cresc.* (crescendo), and *dimin.* (diminuendo).

First system of the vocal and piano accompaniment. The vocal line begins with a *Solo* marking and a piano (*p*) dynamic. The lyrics are: "1. Ye Shep - herds, tell . . me, tell me have you seen, have . . you". The piano accompaniment is in the bass staff, featuring a steady eighth-note pattern. A *staccato* marking is present in the piano part.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "(D.S.) 2. A wreath a - round her head, a-round her head she wore, Car - na - tion, seen My Flo - ra pass this way? In shape . . and feature lil - y, lil - - y, rose, And in . . . her hand a". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *legato* (smoothly) and *dolce* (sweet).

THE WREATH

beau - ty's Queen, In pas - to - ral, in pas - to - ral ar - ray.
crook . . she bore, And sweets . . . her breath . com - pose.

CHORUS

f Shep - herds, tell me, tell me, tell me have you seen, have you *dol.*
f Shep - herds, tell me, tell me, tell me have you seen, tell me, have you *dol.*
f Shep - herds, tell me, tell me, tell me have you seen, have you *dol.*

seen my Flo - ra pass this way? Have you seen, tell me, *p*
seen my Flo - ra pass this way? Shep - herds, *dim.*
seen, have you seen my Flo - ra pass this way? Have you seen, tell me, *dol.*

dol. poco rit.

Shep-herds, have you seen, tell me have you seen my Flo-ra pass this way?

dol. poco rit.

tell me, have you seen, tell me have you seen my Flo-ra pass this way?

dol. poco rit.

Shep-herds, have you seen, tell me have you seen my Flo-ra pass this way?

dol. poco rit. p a tempo

legato

rall. dim. 3d time, FINE D.S. 8:

p Bass SOLO

3. The beau-teous, the beauteous wreath that decks, that decks her head, Forms her de-

p staccato legato

dolce

scrip-tion, her de-scrip-tion true. Hands lil-y white,

dolce legato

Repeat Chorus

Lips crim - son red, And cheeks of ros - y, ros - y . hue.

CORNISH MAY SONG

Sir ALEXANDER BOSWELL

Tempo giusto * $\text{♩} = 76$ Old English Morris Dance
Three-part arr.

mf *f*

1. Ye coun - try maid - ens, gath - er dew While yet the morn - ing breez - es blow;
2. With song and dance, in fes - tive band, Each hap - py lad may lead his lass;
3. Or from the thick - et in the glade Go pluck with speed the haw - thorn bough,

mf *f*

Then cau - tious mark them as ye go,
O'er ev - 'ry thresh - old free - ly pass.
Who has thy troth and plight - ed vow.

mf *f*

The fair - y rings are fresh and new, O ho!
With mirth - ful smiles, and hand in hand, O ho!
And twine a wreath to deck the maid, O ho!

mf (divide) *f*

Then cau - tious as ye go!
For - got - ten Flo - ra Day.
Who has thy plight - ed vow.

REFRAIN

mf *f*

A - rise, a - rise, the night is past, The sky - lark hails the dawn of day;

mf *f*

For mirth rules here, this morn of May.

mf *f*

Care, get thee hence, from this place, fly! O ho!

mf (divide) *f*

THE MAYPOLE DANCE

163

Traditional

Old English 17th Cent.

Three-part arr.

Ben marcato $\text{♩} = 76$
mf

1. Come lass - ie and lad, Be blithe and glad, A - way to the may - pole hie, . . . For
2. "You're out," says Dick; "Not I," . . . says Nick, "The fid - dler he played it wrong." . . . "Tis
3. "Good-night," says Hal, "Good-night," says Sal, "Good-night," says Joan to John; . . . "Good-

(All stanzas) Come,

ev - 'ry fair Has a part - ner there, And the fid - dler's stand - ing by. . . .
true," says Hugh, And so says Sue, And so . . . says ev - 'ry one. . . .
night," says Sue . . . To stal - wart Hugh, "Good - night," says ev - 'ry one. . . .

dance, dance, All come dance! . .

For Wil - ly shall dance with Jane, . . . And John-ny shall dance with Joan. . . .
The fid - dler then be - gan To play the tune a - gain. . . .
Some walked and some did run, Some loi - tered on the way. . . .

Sing hey! . . . O mer - ri-ly sing and dance, Mer - ri-ly, mer - ri-ly sing And

Sing hey! Mer - ri-ly sing; dance and sing, Mer - ri-ly sing.

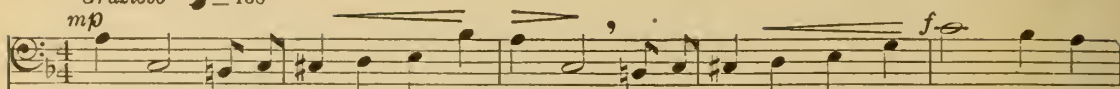
trip it, trip it, mer - ri-ly trip, So mer - ri-ly up and
ev - 'ry girl did trip . . . it then, So mer - ri-ly up and
bound them-selves by prom - is - es twelve, To meet the next hol - i -

down, . . . And trip it, trip it, mer - ri-ly trip, So mer - ri-ly up and down!
down, . . . And ev - 'ry girl did trip . . . it then, So mer - ri-ly up and down!
day, . . . And bound them-selves by prom - is - es twelve To meet the next hol - i - day.

SISTER MONTHS

FREDERICK WINTHROP

ARTHUR EDWARD JOHNSTONE

Grazioso ♩ = 138*mp*

1. May-time, O the sweet and ver - nal May-time at the hour of dawn! 'Tis then all things
 2. June-tide, O the soft and scent-ed June-tide when the ros - es bloom! There's gold in the

*mp**Ped.* *

May - time, O the mild and fra-grant
 June - tide, O the lan - g'rous hours of

blos-som out, and the bob-o-link trills his
 lil - y - bed tho' the daf-fo-dil days are

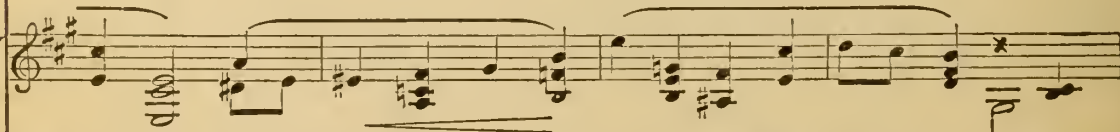
note.
 o'er.

*mf**Ped.* *

May - time when the wood - land wakes, And songs out of fair - y - land by the
 June - tide that en - tice the heart And life seems but hol - i - day with a

mf

Songs . o'er . . the
 Life seems . . to

*Ped.* **Ped.* *

meadow-brook softly float. } Sing then of the
myriads joys in store. }

(E# = F)

brook softly float. }
hold joys in store. }

mp

Ped. *

sun and the sky, let us sing then As the birds of the air on the wing, then Pipe
Sing then As the birds of the air on wing All

cresc.

cresc.

mf

Ped. *

. . . to the month of May.
. . . to the month of June.

pipe to the month of May.
pipe to the month of June.

mf

p

pp

lento

rit. e dim.

Ped. *

A CAPITAL SHIP

English Tune
Three-part arr.*Allegro giocoso* $\text{♩} = 100$ *f* SOLO (OR UNISON)

1. A cap - i - tal ship for an o - cean trip Was the
2. The bo' - swain's mate was . ver - y se - date, Yet .
3. The cap - tain sat on the com-mo-dore's hat, And .
4. All nau - ti - cal pride we . laid . a - side, And we
5. On Rug - bug bark, from . morn till dark, We .



Wal - lop - ing . . Win - dow Blind! No . . wind . that blew dis -
fond . of a - muse - ment too; He . . played hop - scotch with the
dined in a roy - al way, Off . . toast - ed pigs and .
ran . the . ves - sel a - shore On the Gul - li - by Isles where the
dined . till we all . . had grown Un - com-mon - ly shrunk, when a



mayed her crew, Or . trou-bled the cap - tain's mind.
star-board watch, While the cap - tain tickled the crew.
pick-les and figs, And gun - ner - y . bread each day.
Poo - poo smiles, And the rub - bly . Ub - dugs roar.
Chi - nese junk Came up . from the Tor - ri - bly zone.

The man at the wheel was
And the gun - ner we . had was ap -
And the cook was Dutch and be -
And we sat . on the edge of a
She was chub-by and square, but we



made to feel Con - tempt for the wild - est blow - ow - ow, Tho' it
par - ent - ly mad, For he sat on the aft - er rai - ai - ail, And .
haved as such, For the di - et he gave the crew - ew - ew, Was a
sand - y ledge And . shot at the whis - tling bee - ee - ee; And the
did - n't much care, So we cheer - i - ly put out to sea - ee - ee; And we

of - ten ap - peared, when the gale . had cleared, That he'd been in his bunk be - low.
fired . sa - lutes with the cap - tain's boots, In the teeth of the boom - ing gale!
num - ber of tons of . . hot . . cross buns Served up with . sug - ar and glue.
cin - na - mon bats wore . wa - ter - proof hats As they dipped in the shin - y sea.
left all the crew of the junk . to chew On the bark of the Rug - bug tree.

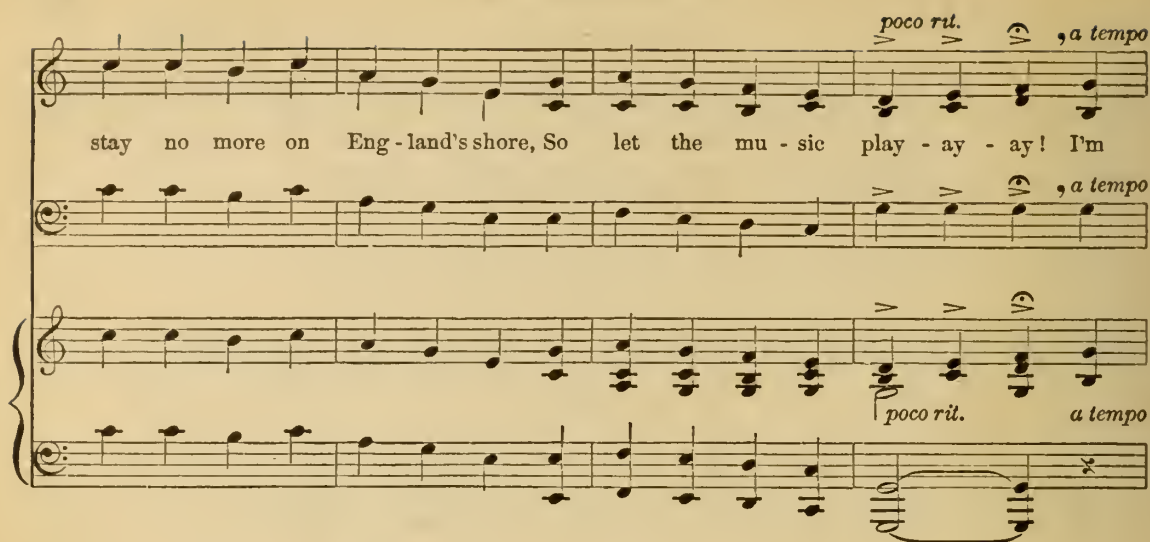
CHORUS

Then blow, ye winds, heigh ho! A - rov - ing I will go! I'll

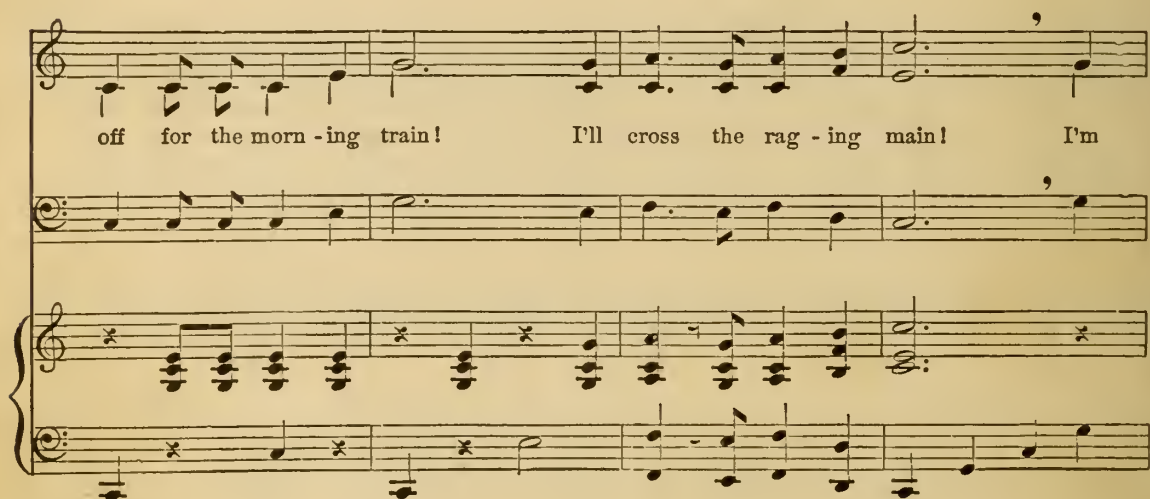
poco rit. *a tempo*

stay no more on Eng-land's shore, So let the mu-sic play-ay-ay! I'm

poco rit. *a tempo*

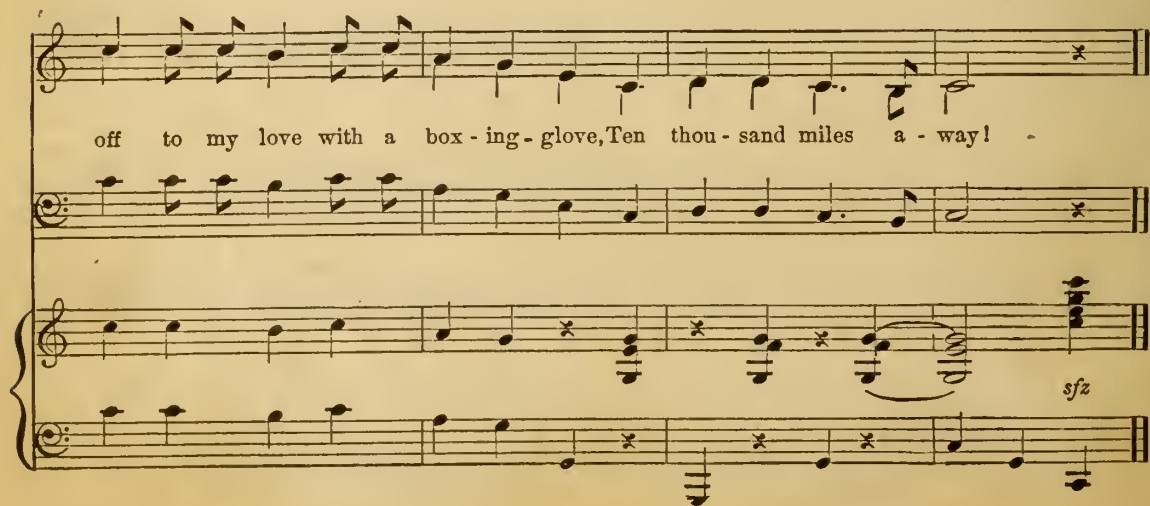


off for the morn-ing train! I'll cross the rag-ing main! I'm



off to my love with a box-ing-glove, Ten thou-sand miles a-way!

sfz



FOR FREEDOM

169

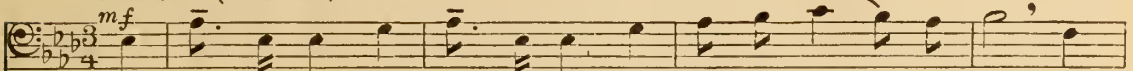
KATHARINE WHITMORE

(COMPLETE WITHOUT ALTO)

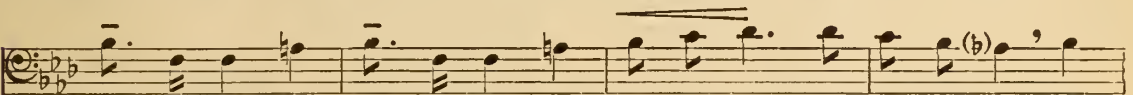
Sir ARTHUR SULLIVAN

Allegro moderato ♩ = 84
BASS SOLO (OR UNISON)

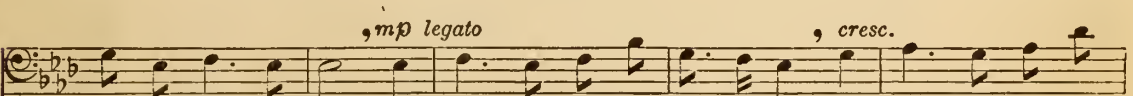
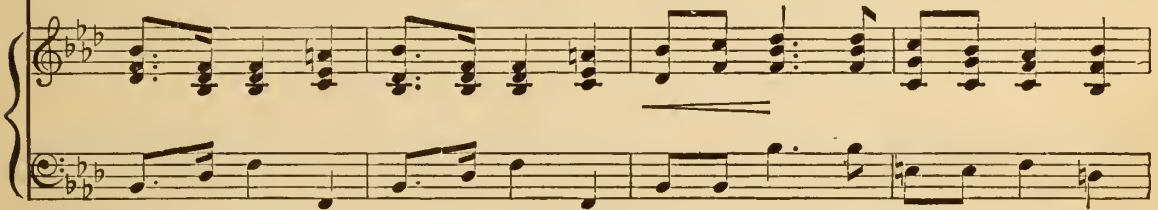
From "Iolanthe"



1. When bu - gles play, when drums are beat, When sounds the call . to arms, From
2. 'Mid shriek of shell and blast of gun Each heart must brave his fate, 'Twere



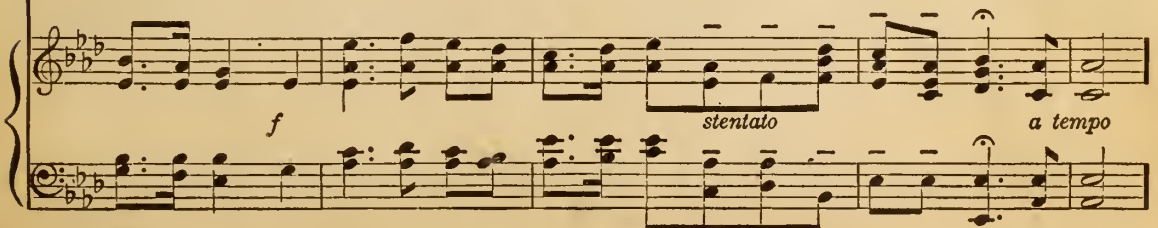
moun - tain - side, from crowd - ed street Our val - iant sons the sum - mons meet, Nor
not a - lone who've vic - t'ry won, But those who no - blest deeds have done, That



blench at war's a - larms. A pledge of un - ion stirs the breast, Glad mu - sic to the
lau - rel wreaths a - wait. That truth and jus - tice ne'er shall die, We raise a - gain our



earth's oppressed, The song that ech - oed round the world When Freedom's flag was first un - furled.
bat - tle - cry, The song that ech - oed round the world When Freedom's flag was first un - furled.



CHORUS

f *a tempo*

The song that ech - oed round the world When Free-dom's flag was first un-furled.

(OPTIONAL ALTO) *f* *a tempo*

The song that ech - oed round the world When Free-dom's flag was first un-furled!

f *a tempo*

ff *stentato* *a tempo*

THE RAGGLE-TAGGLE GYPSIES

Traditional (abridged)

Somerset Folk Tune
Three-part arr.*Allegro moderato* $\text{♩} = 72$ *mf* O . ho!

O . ho!

1. There . . were three gyp - sies a - come to my door, And
2. It was late last night when my lord came . . home, En .

mf

(BASS MELODY)

Der - ry down! *poco rit.*

down - stairs ran this a - la - dy, O! . . . One sang high and the
quir - ing for his a - la - dy, O! The ser - vants said on . .

poco rit.

a tempo

oth - er sang low, And the oth - er sang "Bon - ny, Bon - ny Bis - cay, O!"
ev - 'ry hand, "She's gone . with the rag - gle - tag - gle gyp - sies, O!"

a tempo

THE MIGHT WITH THE RIGHT

171

W. E. HICKSON

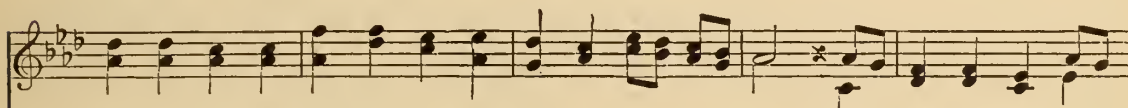
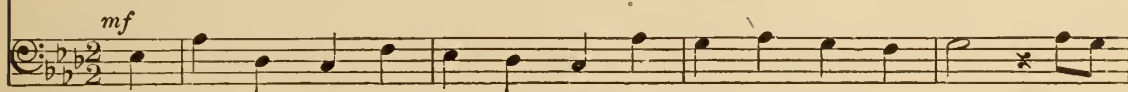
Allegretto $\text{♩} = 72$

Dr. CALLCOTT

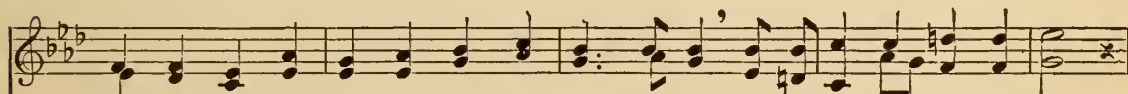
Three-part arr.



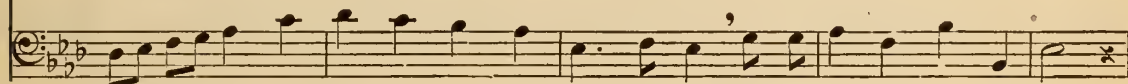
1. May ev - 'ry year But draw more near The time when strife shall cease, And
2. Let good men ne'er Of truth des - pair Tho' hum - ble ef - forts fail, Not



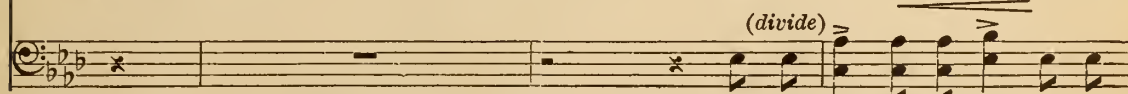
truth and love All hearts shall move To live in joy and peace. Now sor - row reigns, And
e'er give o'er Un - til once more The righteous cause pre - vail. In vain, and long, En -



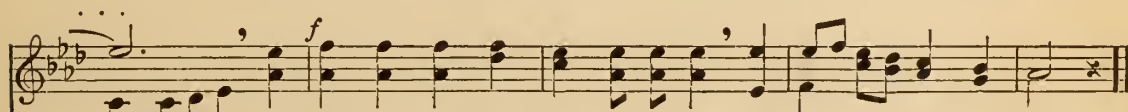
earth com-plaints, For fol - ly still her pow'r main-tains. But the day shall yet ap - pear }
dur - ing wrong, The weak may strive a - gainst the strong, But the day shall sure-ly come }



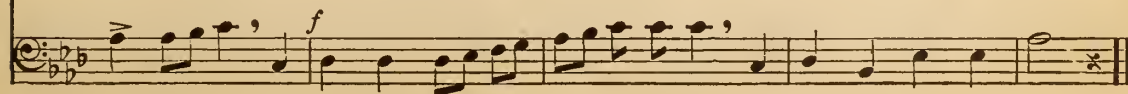
When the might with the right and the truth shall be, the right with the



(divide)
When the might and the right



truth shall be, And come what may To stand in the way, That day the world shall see.



A SONG OF LIGHT AND PRAISE

JAMES F. CALDWELL

ARTHUR EDWARD JOHNSTONE

Moderato ♩ = 88*mp*

1. Stars bring the night a mem-'ry of the day;
2. God lights the stars, the plan-ets, and the sun;

mp

1. Seek ye the light, that wan-der in the dark-ness, and find the heav'n - born ray;
2. Praise be to God who giv-eth us the light of the stars, the moon, the sun;

*mp**mf*

Larks in their flight have shown the az - ure
God wakes the birds ere morn-ing is be -

Seek ye the light, nor tar-ry in the shades of the twi - light gray; Seek . .
Praise be to God who giv-eth us the joy . . of the wood - bird's song; Praise . .

*mf**mf**f**sempre f*

way; God in his might be-stows the sun-ny ray.
gun; Praise be to God for all his love has done.

mp

. . ye the light, all ye that walk in dark-ness, and bask in the heav'n - born ray.
. . be to God who show-eth forth his light and his love un - to ev - 'ry one.

*mp**mf**f**sempre f*

M. F. BUTTS
From "The Youth's Companion"

E. W. JOHNS

Allegro con brio ♩ = 138

blus - ter and
an - y . .

mf

1. A . . jol - ly fel - low is young March Wind With all his blus - -
2. Oh, a nois - y fel - low is young March Wind, And al - most an - -

mf

blus - ter and
an - y . .

noise;
day

friend of the
trump - et for

- ter and noise; Tho' he has no thought for the old and poor, He's a thor - ough friend . .
- y day You may see him up in the high - est trees . . Blow - ing his trump -

noise;
day

friend of the
trump - et for

boys.
play.

mf

. . of the boys. A - ha, . . . a - ha, . . . a - ha, . . . a - ha, . . .
- et for play. O - ho! . . . o - ho! . . . o - ho, . . . o - ho! . . .

f

boys.
play.

He joins their play with right good will, A - ha, d'you see him go, . . .
O - ho! o - ho! now high, now low, He blows with all his might; . . .

f poco rit.

a tempo

With a hi, hi, . hi, Far . up in the sky, While the boys stand tug - ging be - low.
Oh, . dear Mis - ter Wind, Would you be so . kind As to go to sleep at night?

f poco rit.

a tempo

ROW, ROW, ROW YOUR BOAT

(ROUND)

E. O. LYTT

1 2

Row, row, row your boat Gen - tly down the stream;

3 4

Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly. Life is but a dream.

THE HAMMER SONG

GEORGE F. ROOT
Three-part arr.

Vigorous ♩ = 120 *mf*

1. To the noise of the an - vil's ring - ing, And the
2. To the fire of the for - ge's glanc - ing, And the

(Divide) *mf* Clang, clang, clang, clang, clang, clang, clang, clang, clang,

Cling, cling, cling, cling, cling, cling, cling, cling, cling,

voice of the sharp steel sing - ing, } Join the song, (cling, clang) mer - ry
stars of the i - ron danc - ing, }
clang, clang, clang, Mer - ry song!

cling, cling, cling, cling,

song, (cling, clang,) Of the ham - mer blow so clear and strong. Join the
Mer - ry song! The blow so strong, cling, clang,

song, (cling, clang,) mer - ry song, (cling, clang,) Of the ham - mer blow so clear and strong.
Mer - ry song! Mer - ry song! The blow so strong, cling, clang.

WINTER ROSES

HARVEY WORTHINGTON LOOMIS
Grazioso ♩ = 48

HERBERT FULLERTON

pp

1. With frost up - on the air, . . . I
2. I looked; . . . 'twas deep the in snow - . . . My

1. One drear - y win - ter twi - light, With frost up - on the air, . . . I
2. I looked a - gain at dawn - ing, The gar - den deep in snow - . . . My

mp

(BASS MELODY)

looked at my white - rose vine, All blos - som - less and bare. .
vine had whit - er ros - es . . Than ev - er June can show. .

mp

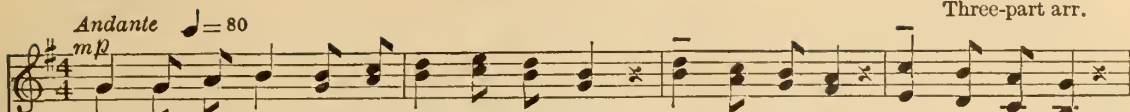
T. H. BAYLY

(COMPLETE WITHOUT BASS)

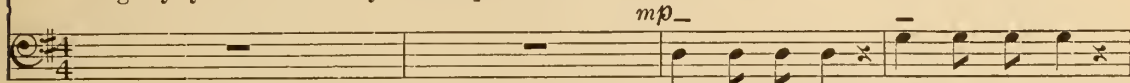
T. H. BAYLY

Three-part arr.

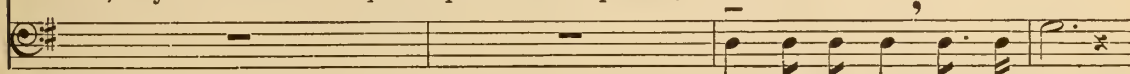
Andante $\text{♩} = 80$



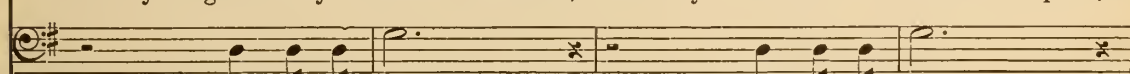
1. Tell me the tales that to me were so dear,
 2. Do you re-mem-ber the path where we met
 3. Though by your kind-ness my fond hopes were raised
- } Long, long a - go, Long, long a - go,



- Sing me the songs I de-light-ed to hear,
 Ah, yes, you told me you ne'er would for-get,
 You, by more el-o-quent lips have been praised,
- } Long, long a - go, long a - go.

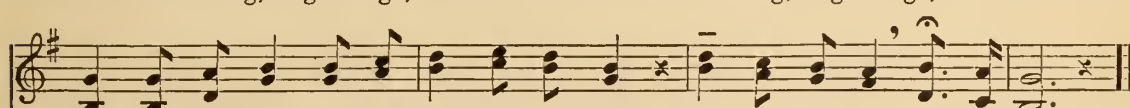


- Now you have come, all my grief is re-moved, Let me for-get that so long you have roved,
 Then to all oth-ers my smile you pre-ferred, Love when you spoke gave a charm to each word,
 But by long ab-sence your truth has been tried, Still to your ac-cents I list-en with pride,

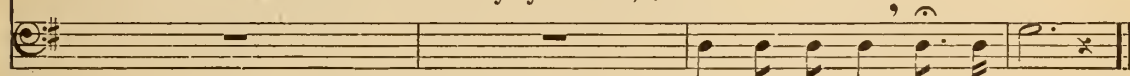


Long, long a - go,

Long, long a - go,



- Let me be-lieve that you love as you loved,
 Still my heart treas-ures the prais-es I heard,
 Blest as I was when I sat by your side,
- } Long, long a - go, long a - go.



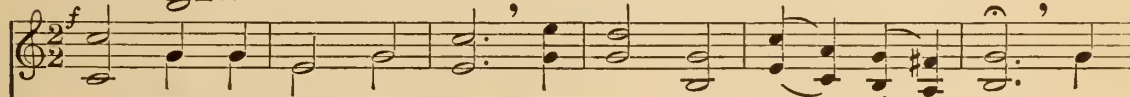
COME, SOUND HIS PRAISE

ISAAC WATTS

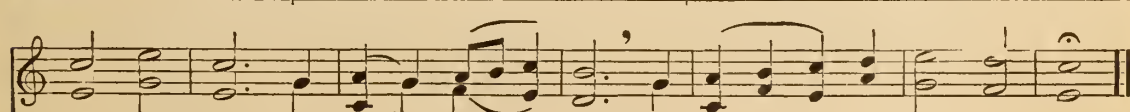
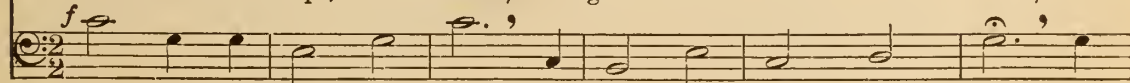
(COMPLETE WITHOUT BASS)

ISAAC SMITH

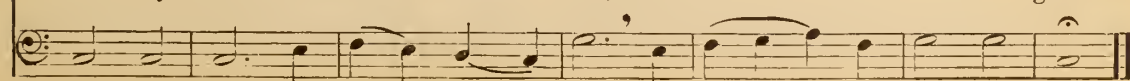
Risoluto $\text{♩} = 76$



1. Come, sound his praise a - broad, And hymns of glo - ry . . sing: Je -
2. He formed the deeps, un - known; He gave the seas . their . bound; The



- ho - vah is the sov - 'reign . God, The u - - ni - ver - sal King.
 wa - t'ry worlds are all . his . . own, And all . . . the sol - id ground.

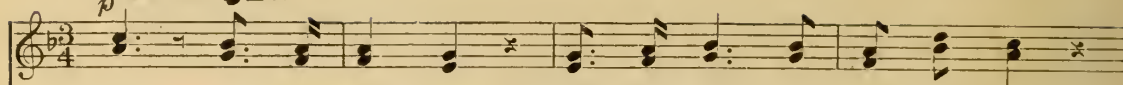


JUANITA *

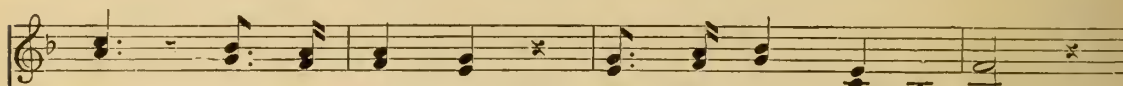
(COMPLETE WITHOUT BASS)

CAROLINE NORTON


Spanish Melody

p Moderato $\text{♩} = 80$


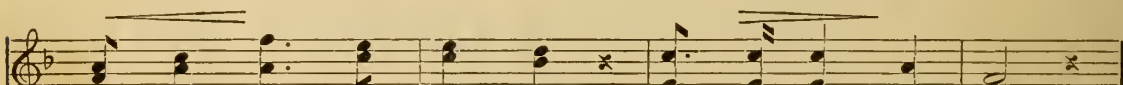
1. Soft o'er the foun - tain Ling - 'ring falls the south - ern moon;
2. When in thy dream - ing, Moons like these shall shine a - gain,



Far o'er the moun - tain Breaks the day too . . soon!
And, day - light beam - ing, Prove thy dreams are . . vain,



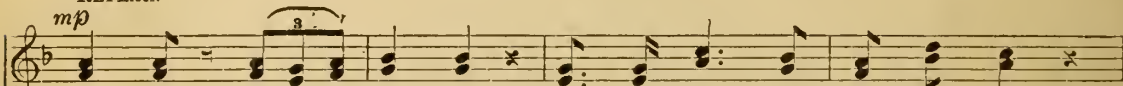
In thy dark eyes' splen - dor, Where the warm light loves to dwell,
Wilt thou not, re - lent - ing, For thine ab - sent lov - er sigh,



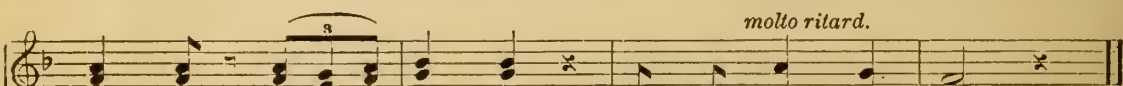
Wea - ry looks, yet ten - der, Speak their fond fare - well.
In thy heart con - sent - ing To a prayer gone by?

mp

REFRAIN



mp Ni - ta, Juan - i - ta! * Ask thy soul if we should part!
mp Ni - ta, Juan - i - ta! Let me lin - ger by thy side!



molto ritard. Ni - ta, Juan - i - ta! Lean thou on my heart!
Ni - ta, Juan - i - ta! Be my own fair bride!
molto ritard.

PART FIVE

COMMUNITY SONGS AND HYMNS

AMERICA

SAMUEL FRANCIS SMITH

HENRY CAREY

Maestoso ♩ = 88

mf

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee — Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - thers' God! to thee, Au - thor of lib - er - ty,

mf

Of thee I sing; Land where my fa - thers died; Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
 To thee we sing; Long may our land be bright With free - dom's

cres - - - *cen* - - - *do* , *f*

Pil - grims' pride! From ev - 'ry moun - tain-side Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!

cres - - - *cen* - - - *do* *f*

AMERICA THE BEAUTIFUL

KATHARINE LEE BATES*

SAMUEL A. WARD

Arr. for this work

Con moto ♩ = 112

(SOPR. 2 AND ALTO)
Fair land! fair land! Our lov'd A - mer - i - ca, fair

mp

1. O beau - ti - ful for spa - cious skies, For am - ber waves of grain, For
2. O beau - ti - ful for pil - grim feet, Whose stern im - pas - sioned stress, A
3. O beau - ti - ful for pa - triot dream, That sees be - yond the years, Thine

mf

(BASS MELODY)

SOPR. I
mf (MELODY)

A - bove the fruit - ed plain! A -
A - cross the wil - der - ness! A -
Im - mac - u - late of tears. A -

land! fair land!

f

pur - ple moun - tain ma - jes - ties A - bove the fruit - ed plain! . . . A -
thor - ough - fare for free - dom beat, A - cross the wil - der - ness! . . . A -
al - a - bas - ter cit - ties gleam, Im - mac - u - late of tears. . . . A -

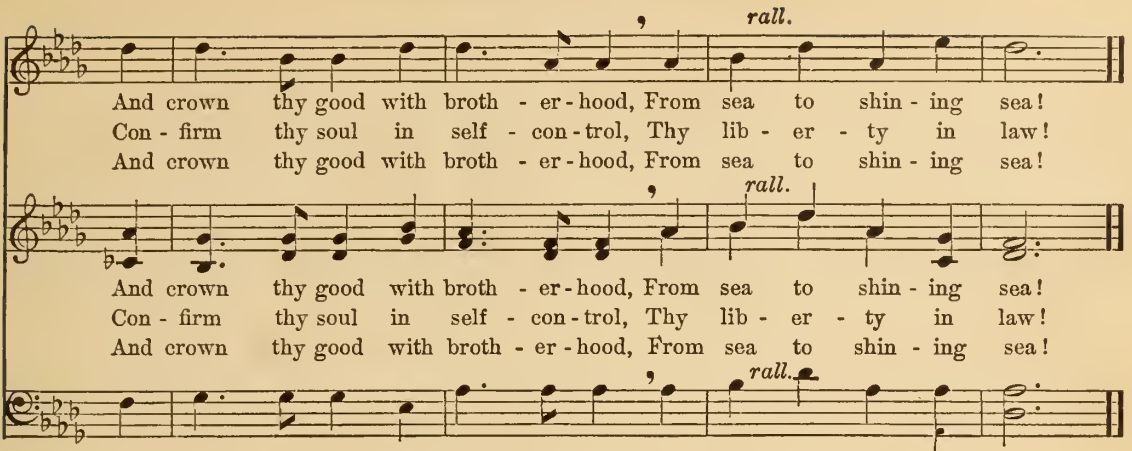
mer - i - ca! A - mer - i - ca! God shed his grace on thee,
mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry flaw,
mer - i - ca! A - mer - i - ca! God shed his grace on thee,

mer - i - ca! A - mer - i - ca! God shed his grace on thee, . . .
mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry flaw, . . .
mer - i - ca! A - mer - i - ca! God shed his grace on thee, . . .

* Text used by kind permission of the author.

From THE TUCKER HYMNAL: used by kind permission of the editors.

rall.



And crown thy good with broth - er-hood, From sea to shin - ing sea!
 Con - firm thy soul in self - con - trol, Thy lib - er - ty in law!
 And crown thy good with broth - er-hood, From sea to shin - ing sea!

rall.

And crown thy good with broth - er-hood, From sea to shin - ing sea!
 Con - firm thy soul in self - con - trol, Thy lib - er - ty in law!
 And crown thy good with broth - er-hood, From sea to shin - ing sea!

rall.

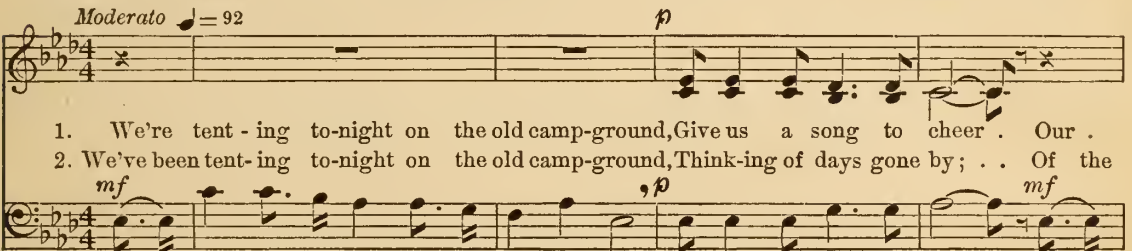
TENTING TO-NIGHT

WALTER KITTREDGE

WALTER KITTREDGE

Moderato ♩ = 92

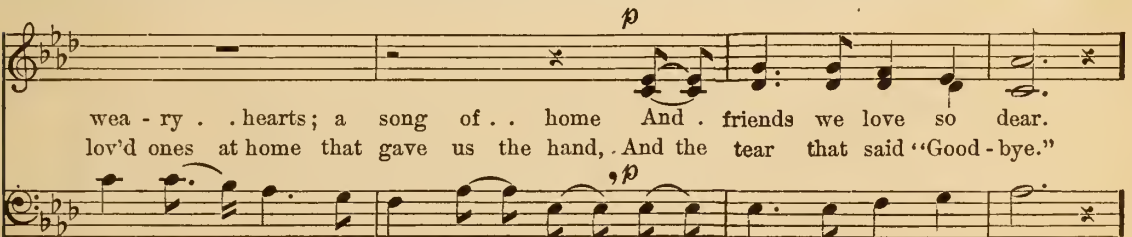
p



1. We're tent - ing to-night on the old camp-ground, Give us a song to cheer. Our .
 2. We've been tent - ing to-night on the old camp-ground, Think - ing of days gone by; . . Of the

mf *p* *mf*

p

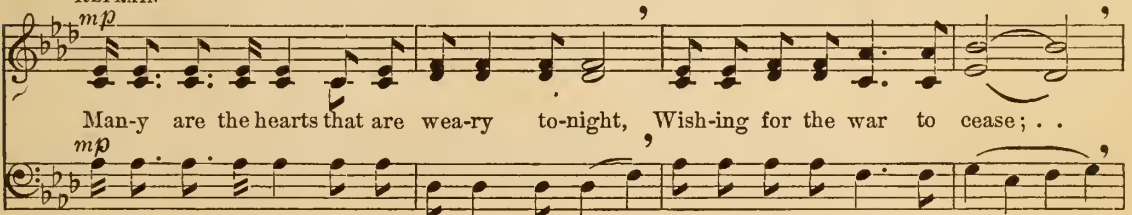


wea - ry . . hearts; a song of . . home And . friends we love so dear.
 lov'd ones at home that gave us the hand, And the tear that said "Good - bye."

p *mf*

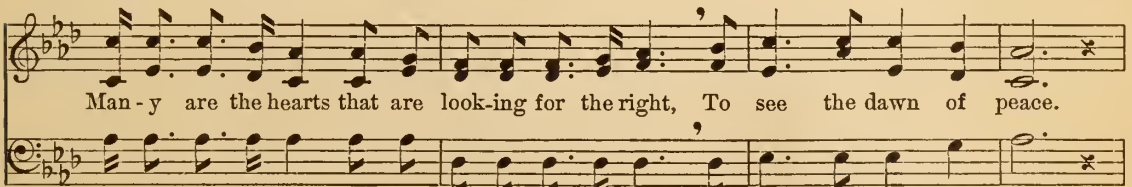
REFRAIN

mp



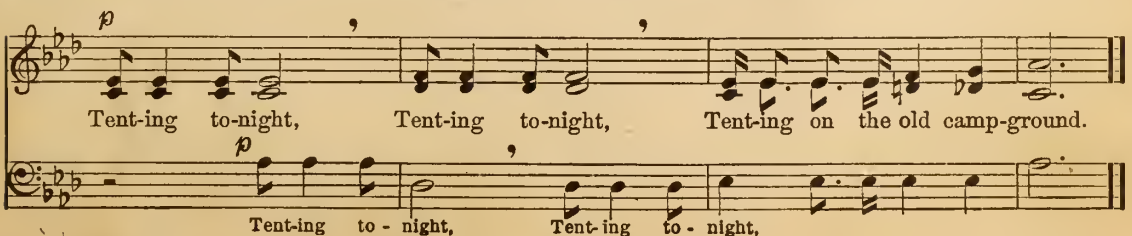
Man - y are the hearts that are wea - ry to-night, Wish - ing for the war to cease; . .

mp



Man - y are the hearts that are look - ing for the right, To see the dawn of peace.

p



Tent - ing to-night, Tent - ing to-night, Tent - ing on the old camp-ground.

p

Tent - ing to - night, Tent - ing to - night,

LOVE'S OLD, SWEET SONG

G. CLIFTON BINGHAM

J. L. MOLLOY

Andante con moto ♩ = 80

The piano introduction is in 3/4 time, marked *Andante con moto* with a tempo of 80 beats per minute. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The left hand provides a steady accompaniment with chords and moving lines. The piece concludes with a final chord in the right hand.

mp

The vocal melody is in 4/4 time, marked *mp*. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The melody is simple and easy to sing, with a clear emphasis on the lyrics.

1. Once in the dear, dead days be-yond re-call, When on the world the
 2. E-ven to-day we hear Love's song of yore, Deep in our hearts it

The piano accompaniment is in 4/4 time, marked *mp* and *legato*. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody is simple and easy to sing, with a clear emphasis on the lyrics. The left hand provides a steady accompaniment with chords and moving lines.

The vocal melody is in 4/4 time, marked *mp* and *legato*. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The melody is simple and easy to sing, with a clear emphasis on the lyrics.

mists be-gan to fall, Out of the dreams that rose in hap-py throng
 dwells for-ev-er-more, Foot-steps may fal-ter, wea-ry grow the way,

The piano accompaniment is in 4/4 time, marked *mp* and *legato*. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody is simple and easy to sing, with a clear emphasis on the lyrics. The left hand provides a steady accompaniment with chords and moving lines.

The vocal melody is in 4/4 time, marked *mp* and *legato*. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The melody is simple and easy to sing, with a clear emphasis on the lyrics.

Low to our hearts Love sang an old sweet song; And in the dusk where
 Still we can hear it at the close of day; So till the end, when

The piano accompaniment is in 4/4 time, marked *mp* and *legato*. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody is simple and easy to sing, with a clear emphasis on the lyrics. The left hand provides a steady accompaniment with chords and moving lines.

rall. *a tempo* *rit.*

fell the fire - light gleam, Soft - ly it wove it - self in - to our dream.
life's dim shad-ows fall, Love will be found the sweet - est song of all.

Grazioso $\text{♩} = 100$

p

Just a song at twi - light, when the lights are low, And the flick - ring shad-ows

p cantando

sempre con Ped.

soft-ly come and go; Tho' the heart be wea - ry, sad the day and long, Still to us at

mf

mf *rit.* 1 2

twi - light comes Love's old song, comes Love's old, sweet . . song. song.

f *rit.* *f animato* *rit.*

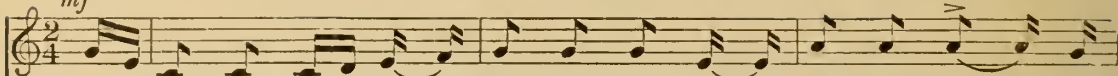
DANIEL D. EMMETT

(COMPLETE WITHOUT BASS)

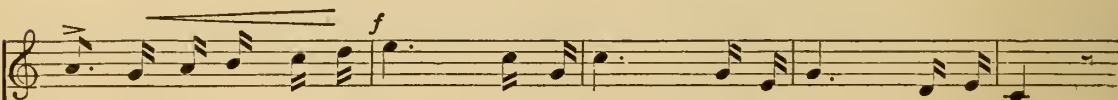
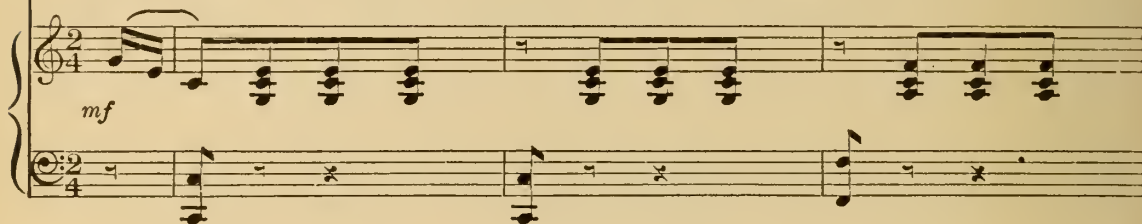
DANIEL D. EMMETT

Allegro ♩ = 100

Arr. for this work

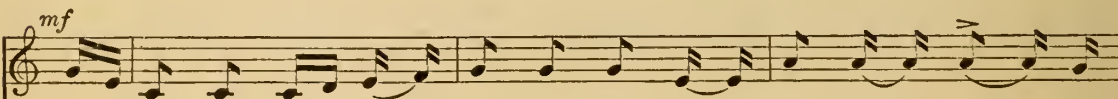
mf

1. I . wish I was in de land ob cot - ton, . Old times dar . . am
2. Old Mis - sus mar - ry . . Will de Wea - ber, . Wil - lum was . . a
3. His face was sharp as a butch - er's clea - ber, . But dat did . . not
4. Now here's a health to the next old mis - sus, And all de gals . . dat
5. Dar's buck-wheat cakes an' . . In - gen bat - ter, . Makes you fat or a

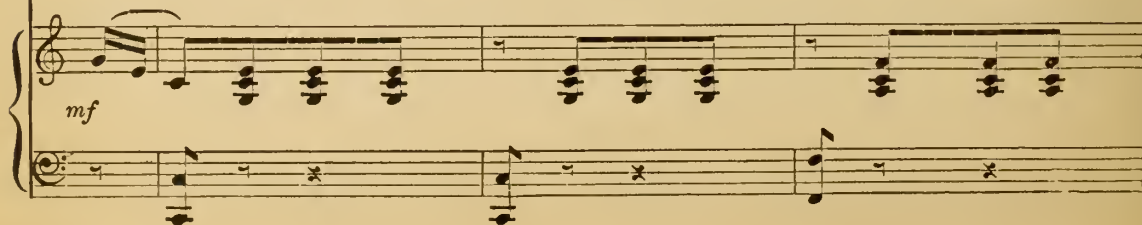


not for-got-ten,
 gay de-ceab-er,
 seem to greabher,
 want to kiss us,
 lit - tle fat-ter,

} Look a-way! Look a-way! Look a-way! Dix - ie Land.



In Dix - ie Land whar' I was born in, . Ear - ly . . on . . one
 But when he put his . arm a - round 'er, He smiled as . . fierce as a
 Old Mis - sus act - ed the fool - ish part, And died for a man . dat
 But if you want to . . drive 'way sor - row, Come and . hear . dis
 Den hoe it down and . scratch your grab - ble, To Dix - ie's . Land . I'm



frost - y morn-in';
 for - ty-pound-er;
 broke her heart; Look a - way! Look a - way! Look a - way! Dix - ie Land.
 song to-mor-row;
 bound to trab-ble;

REFRAIN
 Den I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In . Dix - ie Land I'll

take my stand To lib and die in Dix - ie. A - way, a - way, A -

way down south in Dix - le; A - way, a - way, A - way down south in Dix - ie.

VIRGINIA VERSION

etc.

1. { I wish I was in de lan' ob cot - ton—Old times dere is not for-got-ten, } Look a - way! etc.
 'Tis dere we pass'd such pleas-ant hours 'Mid de for - es' leaves an' flow'rs, }

2. { O gay de times we had to - ged-der; Cared not we for wind or wed-der, } Look a - way! etc.
 'Twas al-ways gay and pleas-ant dere; Ne'er a cloud and ne'er a care, }

OLD HUNDREDTH

REV. ISAAC WATTS

LOUIS BOURGEOIS
From The Geneva Psalter (1551)*Maestoso* $\text{♩} = 60$

1. E - ter - nal are thy mer - cies, Lord; E - ter - nal truth at - tends thy word;
 2. Praise God from whom all bless - ings flow; Praise him, all crea - tures here be - low;

Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
 Praise him, ye heav'n - ly host a - bove, Praise him, my soul, for all his love.

Mrs. JORDAN

Scotch Folk Song

Allegretto ♩ = 60

1. Oh, where and Oh, where is your High-land lad - die gone? Oh, where and Oh,
 2. Oh, where and Oh, where did your High-land lad - die dwell? Oh, where and Oh,
 3. What clothes, in what clothes is your High-land lad - die clad? What clothes, in what
 4. Sup - pose, and sup - pose that your High-land lad should die? Sup - pose, and sup -

where is your High-land lad - die gone? He's gone to fight the foe for King
 where did your High-land lad - die dwell? He dwelt in mer - ry Scot - land at the
 clothes is your High-land lad - die clad? His bon - net's Sax - on green and his .
 pose that your High-land lad should die? The bag - pipes shall play o'er him, I'd .

George up - on the throne, And it's Oh, in my heart, I wish him safe at home!
 sign of the Blue Bell; And it's Oh, in my heart, I love my lad - die well.
 waist-coat of the plaid; And it's Oh, in my heart, I love my High-land lad.
 lay me down and cry; And it's Oh, in my heart, I wish he may not die.

And it's Oh, it's Oh, . . .

DOUGLAS OF FINLAND

Andante con moto ♩ = 84Scotch Melody
Arr. for this work

p

1. Max - wel - ton's braes are bon - nie, Where ear - ly fa's the .
 2. Her brow . is like the snaw - drift, Her . throat is like the .
 3. Like dew on the gow - an ly - ing Is the fa' o' her fair - y .

p

Ped. * *Ped.* * *Ped.* *

dew, And it's there that An - nie Lau - rie Gie'd me her prom - ise true;
 swan, Her face it is the fair - est That e'er the sun shone on;
 feet; Like winds in sum - mer sigh - ing, Her voice is low and sweet;

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Gie'd me her prom - ise true, Which ne'er for - got will be;
 That e'er the sun shone on, And dark blue is her ee;
 Her voice is low and sweet, And she's a' the world to me;

f *mp* *ff*

f *mp* *ff*

f *mp* *ff*

mp *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

espress. *dim. e rall.* *p* , *pp*

And for bon - nie An - nie Lau - rie I'd . . lay . me doune and dee.

dim. e rall. *p* , *pp*

And for bon - nie An - nie Lau - rie I'd . . lay me doune and dee.

dim. e rall. *p* , *pp*

(divide)

dim. e rall. *p* *pp*

Ped. * *pp* Ped. * Ped. *

ALL THROUGH THE NIGHT

From the Welsh

(COMPLETE WITHOUT BASS)

Welsh Folk Tune

Andante con moto ♩ = 88

Arr. for this work

mp

1. { Sleep, my child, and peace at - tend thee, All . . through the night;
Guard - ian an - gels . God will send thee, All . . through the night;

2. { Though I roam, a . . min - strel lone - ly, All . . through the night,
My true harp shall . praise thee on - ly, All . . through the night;

3. { Hark! a sol - emn . bell is ring - ing Clear, through the night;
Thou, my love, art . . heav'n - ward wing - ing, Home, through the night;

mf

Soft the drow - sy hours are creep - ing, Hill and vale in splen - dor steep - ing,
Love's young dream, a - las! is o - ver, Yet my strains of love shall hov - er
Earth - ly dust, from off thee shak - en, Soul im - mor - tal, thou shalt wak - en,

mf

Hours are creep - - - ing,
Dream is o - - - ver;
Soul im - mor - - - tal,

p , *pp*

I my lov - ing . vig - il keep - ing, All . . through the night.
Near the pres - ence . of my lov - er, All . . through the night.
With thy last dim . jour - ney tak - en, All . . through the night.

pp

OLD FOLKS AT HOME

(COMPLETE WITHOUT BASS)

STEPHEN C. FOSTER

Andantino ♩ = 84

STEPHEN C. FOSTER

Aut. for this work

p

1. { Way down up - on de Swa - nee rib - ber, Far, far a - way,
 { All up and down de whole ere - a - tion, Sad - ly I roam,
 2. { All round de lit - tle farm I wan - der'd, When I was young,
 { When I was play - ing wid my brud - der, Hap - py was I —
 3. { One lit - tle hut a - mong de bush - es, One dat I love,
 { When will I see de bees a - hum - min', All round de comb?

p

With Pedal

Dere's wha' my heart is turn - ing eb - ber, Dere's wha' de old folks stay;
 Still long - ing for de old plan - ta - tion, And for de old folks at home.
 Den man - y hap - py days I squan - der'd, Man - y de songs I . sung.
 Oh! take me to my kind old mud - der, Dere let me live and . die.
 Still sad - ly to my mem - ry rush - es, No mat - ter where I . rove.
 When will' I hear de ban - jo tum - min', Down in my good old . home?

f

All de world am sad and drear - y, Eb - 'ry - wha' I roam;
 All de world am sad and drear - y, Eb - 'ry - wha' I roam;
 All de world am sad and drear - y, Eb - 'ry - wha' I roam;

p *pp*

Oh, dark-ies, how my heart grows wea-ry, Far from de old folks at home!

p *pp*

Oh, dark-ies, how my heart grows wea-ry, Far from de old folks at home!

p *pp* (divide)

Musical score for 'Old Folks at Home' in G major, 4/4 time. It features three staves: two treble clefs and one bass clef. The melody is in the first treble staff, with piano accompaniment in the second and third staves. Dynamics include piano (p) and pianissimo (pp). A 'divide' instruction is present in the third staff.

COME, THOU ALMIGHTY KING

CHARLES WESLEY

(COMPLETE WITHOUT BASS)

FELICE DE GIARDINI

Moderato $\text{♩} = 100$

Arr. for this work

mf

1. Come, thou Al - might - y King, Help us thy name . . to sing,
2. Come, ho - ly Com - fort - er, Thy sa - cred wit - ness bear,

mf

1. Come, thou Al - might - y King, Help us thy name . . to sing,
2. Come, ho - ly Com - fort - er, Thy sa - cred wit - ness bear,

mf

Musical score for 'Come, Thou Almighty King' in D major, 3/4 time. It features three staves: two treble clefs and one bass clef. The melody is in the first treble staff, with piano accompaniment in the second and third staves. Dynamics include mezzo-forte (mf). The score includes two systems of lyrics.

f *mp* *cresc.*

Help us to praise! Fa - ther all - glo - ri - ous, O'er all vic -
In this glad hour! Thou who al - might - y art, Now rule in

f *mp* *cresc.*

Help us to praise!
In this glad hour!

f

Musical score for 'Come, Thou Almighty King' in D major, 3/4 time. It features three staves: two treble clefs and one bass clef. The melody is in the first treble staff, with piano accompaniment in the second and third staves. Dynamics include forte (f), mezzo-piano (mp), and crescendo (cresc.). The score includes two systems of lyrics.

f

to - ri - ous, Come and reign o - ver us, An - cient of Days!
ev - 'ry heart, And ne'er from us de - part, Spir - it of pow'r!

f

Come and reign o - ver us, An - cient of Days!
And ne'er from us de - part, Spir - it of pow'r!

f

Musical score for 'Come, Thou Almighty King' in D major, 3/4 time. It features three staves: two treble clefs and one bass clef. The melody is in the first treble staff, with piano accompaniment in the second and third staves. Dynamics include forte (f). The score includes two systems of lyrics.

MUSIC IN THE AIR

(COMPLETE WITHOUT BASS)

GEORGE F. ROOT

Four-part arr.

Allegro moderato $\text{♩} = 84$

p

1. There's mu - sic in the air . . . When the in - fant morn is nigh, And
 2. There's mu - sic in the air . . . When the noon-tide's sul - try beam Re -
 3. There's mu - sic in the air . . . When the twi-light's gen - tle sigh Is

p

faint its blush is seen . . . On the bright and laugh - ing sky.
 flects a gold - en light . . . On the dis - tant moun - tain stream.
 lost on eve - ning's breast, . . . As its pen - sive beau - ties die.

REFRAIN

mp cresc. dimin.

Man - y a harp's ec - stat - ic sound With its thrill of joy pro - found,
 When, be - neath some grate - ful shade, Sor - row's ach - ing head is laid,
 Then, O then the lov'd ones gone Wake the pure ce - les - tial song;

mp cresc. dimin.

Man - y a harp's ec - stat - ic sound With its thrill of joy pro - found,
 When, be - neath some grate - ful shade, Sor - row's ach - ing head is laid,
 Then, O then the lov'd ones gone Wake the pure ce - les - tial song;

mp cresc. dimin.

mp cresc. *pp*

While we list, en - chant - ed there, To the mu - sic in the air.
 Sweet - ly to the spir - it there Comes the mu - sic in the air.
 An - gel voic - es greet us there In the mu - sic in the air.

mp cresc. *pp*

While we list, en - chant - ed there, To the mu - sic in the air.
 Sweet - ly to the spir - it there Comes the mu - sic in the air.
 An - gel voic - es greet us there In the mu - sic in the air.

mp cresc. *pp*

mp cresc. *pp*

THE ASHGROVE

(COMPLETE WITHOUT BASS)

Adapted from JOHN OXFORD's translation

Welsh Folk Tune

Allegretto ♩ = 108

Arr. for this work

mp

1. { The ash - grove, the . ash - grove, to mu - sic . is . wak - ing! The
 When - e'er the bright light thro' its branch - es . is . break - ing, A .
 D.C. With soft whis - pers lad - en, its leaves rus - tle . o'er me, The

2. { My lips smile for . glad - ness, my heart leaps with light - ness, In .
 For who would e'er . bring to the grove in . its . bright - ness A .
 D.C. And oth - ers are . there look - ing down - ward to . cheer me; The .

(Both stanzas) For

FINE con anima

harp thro' it . play - ing has lan - guage for me; } *mf*
 host of . kind fac - es is gaz - ing on me; }
 ash - grove, the . ash - grove a - lone is my home! The friends of . my .
 dreams of . . the . fu - ture my spir - it takes cheer; }
 spir - it . . of . sad - ness or thoughts that were drear? }
 ash - grove, the . ash - grove a - lone is my home! *mf*

e'er the ash - grove shall be my home. My *D.C.*

child - hood a - gain are be - fore me, Each step wakes a mem - ry as free - ly I roam;
 home ; tho' far I rove, the grove shall be my home.

MY OLD KENTUCKY HOME

STEPHEN C. FOSTER

(COMPLETE WITHOUT BASS)

STEPHEN C. FOSTER

Arr. for this work

Andante espressivo ♩ = 84*mp*

1. { The sun shines bright in the old Ken-tuck - y home, . . 'Tis
young folks roll on the lit - tle cab - in floor, . . All

2. { They hunt no more for the 'pos - sum and the 'coon, On the
day goes by like a shad - ow o'er the heart, . . With

3. { The head must bow and the back will have to bend . . Wher -
few more days for to tote the wea - ry load, . . No

mp e legato

With Pedal

sum - mer, the dark - ies are gay; The
mer - ry, all hap - py and bright; By'n'

mead - ow, the hill and the shore; They
sor - row where all was de - light; The

ev - er the dark - y may go; A
mat - ter, 'twill nev - er be light; A

sempre legato

corn - top's ripe and the mead - ow's in the bloom, While the
by Hard Times comes a - knock - ing at the door, Then my

sing no more by the glim - mer of the moon, On the
time has come when the dark - ies have to part, Then my

few more days and the trou - ble all will end, In the
few more days till we tot - ter on the road, Then my

sempre legato

1

birds make . mu - sic all the day. The
bench by the old . . cab - in door; The
field where the su - gar canes . . grow; A

2

old Ken - tuck - y home, good night.

REFRAIN

mf Weep no more, my la - dy, *mp* O weep no more to - day! *mf* We will sing one song for the

mf Weep no more, my la - dy, *mp* O weep no more to - day! *mf* We will sing one song for the

poco rit. old Ken-tuck - y home, For the old Ken-tuck - y home, far a - way.

poco rit. old Ken-tuck - y home, For the old Ken-tuck - y home, far a - way.

FLOW GENTLY, SWEET AFTON

ROBERT BURNS

(COMPLETE WITHOUT BASS)

JAMES E. SPILMAN
Arr. for this work*Andante con moto* ♩ = 112

p *mp*

1. Flow gen-tly, sweet Af-ton, a-mong thy green braes; Flow gen-tly, I'll sing thee a
2. Thy crys-tal stream, Af-ton, how love-ly it glides, And winds by the cot where my

p *legato* *mp*

song in thy praise; My Ma-ry's a-sleep by thy mur-mur-ing stream, Flow gen-tly, sweet
Ma-ry re-sides; There oft as mild eve-ningsweeps o-ver the lea, Thy sweet scent-ed

p

Af-ton, dis-turb not her dream. Thou dove whose soft ech-o re-sounds from the hill,
groves shade my Ma-ry and me. Flow gen-tly, sweet Af-ton, a-mong thy green braes;

mp

mp

mf *f*

Thou green-crest - ed lap - wing with noise loud and shrill; Ye wild whist - ling
Flow gen - tly, sweet riv - er, the theme of my lays; My Ma - ry's a -

mf *f*

mf *f*

p *pp*

war-blers, your mu - sic for - bear; I charge you dis - turb not the slum - ber - ing fair.
sleep by thy mur - mur - ing stream; Flow gen - tly, sweet Af - ton, dis - turb not her dream.

p *pp*

p *pp*

LOVELY EVENING

ROUND

♩ = 152 (One beat to each measure)

1 mp *p*

Oh, how love - ly is the eve - ning, is the eve - ning

2 mp *p*

When the bells are sweet - ly ring - ing, sweet - ly ring - ing,

3 mp *dimin.* *p*

Bim, bom, bim, bom, bim, bom.

OLD DOG TRAY

(COMPLETE WITHOUT BASS)

STEPHEN C. FOSTER

STEPHEN C. FOSTER

Moderato ♩ = 80

ATT. for this work

mp

1. The morn of life is past, And eve - ning comes at last; It
2. The forms I call my own Have van - ished one by one, The
3. When thoughts re - call the past, His eyes are on me cast, I

mp

With Pedal

brings me a dream of a once hap - py day, Of mer - ry forms I've seen Up -
loved ones, the dear ones have all passed a - way; The hap - py smiles have flown, Their
know he feels what my breaking heart would say; Al - tho' he can - not speak, I'll

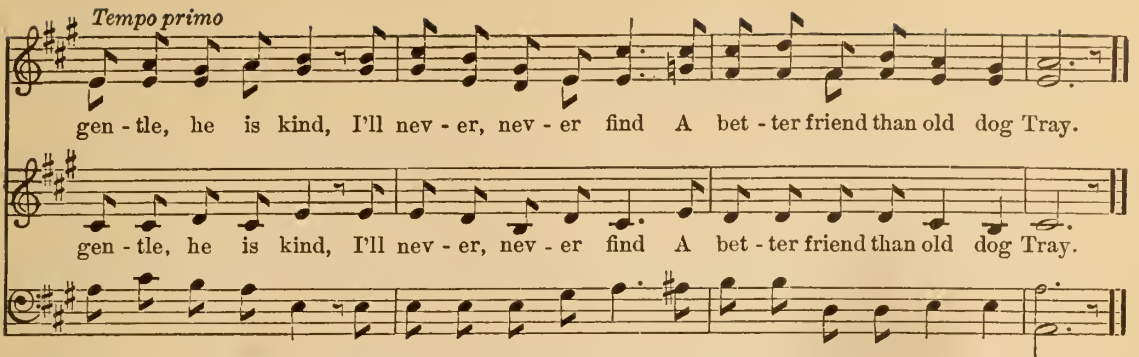
on the vil - lage green, Sport - ing with my old dog Tray.
gen - tle voic - es gone, I've noth - ing left but old dog Tray.
vain - ly, vain - ly seek A bet - ter friend than old dog Tray.

REFRAIN

Con anima

Old dog Tray, ev - er faith - ful; Grief can - not drive him a - way; He's
Old dog Tray, ev - er faith - ful; Grief can - not drive him a - way; He's

Tempo primo



gen - tle, he is kind, I'll nev - er, nev - er find A bet - ter friend than old dog Tray.

gen - tle, he is kind, I'll nev - er, nev - er find A bet - ter friend than old dog Tray.

COMIN' THRO' THE RYE

Scotch Folk Song
Arr. for this work

Tempo rubato ♩ = 72



1. ♩ If a bod - y meet a bod - y com - in' thro' the rye, ♩
2. ♩ If a bod - y meet a bod - y com - in' frae the town, ♩
3. A - mong the train there is a swain I dear - ly love my - sel'; But

mp

If a bod - y kiss a bod - y, need a bod - y cry?
If a bod - y greet a bod - y, need a bod - y frown?
what's his name, or where's his hame, I din - na choose to tell.

mf

Ev - 'ry las - sic has her lad - die, Nane, they say, ha'e I; Yet

mf

When
a' the lads they smile on me, Com - in' thro' the rye.

Thro' the rye.

HOME, SWEET HOME

(COMPLETE WITHOUT BASS)

JOHN HOWARD PATNE

Moderato ♩ = 88

SOPRANO SOLO (OR UNISON)

mp

SIR HENRY BISHOP

Arr. for this work

1. 'Mid pleas - ures and pal - a - ces though . we may roam, Be it
 2. I . gaze . . on the moon as I tread the drear . . wild, And .
 3. An ex - ile from home, splen - dor daz - zles in vain; Oh, .

mp *sempre legato*
 With Pedal

ev - er so hum - ble, there's no . . . place like home; . . A . .
 feel . . that my moth - er now thinks . of her child . . As she
 give . . me my low - ly thatch'd cot - tage a - gain! . . The .

mf

charm . . from the skies seems to hal - low us there, . . Which
 looks . . on that moon from our own . . cot - tage door, . . Thro' the
 birds . . . sing - ing gai - ly, that came . at my call, . . . Give me

sempre legato

seek . . thro' the world, is ne'er met . . with else - where.
 wood - bine whose fra - grance shall cheer . me no more.
 them . . and that peace of mind, dear - er than all.

REFRAIN

Home, home, sweet, sweet home, Be it ev - er so hum-ble, There's no place like home.
 Home, home, sweet, sweet home, Be it ev - er so hum-ble, There's no place like home.
 (divide) *p* (divide)

MIZPAH

(COMPLETE WITHOUT BASS)

English

Arr. for this work

Tranquillo $\text{♩} = 72$
*mp**mf*

God be with you till we meet a - gain! What - so - e'er the path be - fore you,
 God be with you till we meet a - gain! What - so - e'er the path be - fore you,
mp *mf*

mp

Keep his bow of prom-ise o'er you; God be with you till we meet a - gain!
 Keep his bow of prom-ise o'er you; God be with you till we meet a - gain!
mp *mp* (divide)

(COMPLETE WITHOUT BASS)

DAVID T. SHAW

DAVID T. SHAW

Arr. for this work

Tempo di marcia $\text{♩} = 112$

1. O Co-lum-bia! the gem of the o-cean,
2. When war wing'd its wide des-o-la-tion,
3. The Star-Span-gled Ban-ner bring hith-er,

The home of the brave and the
And threat-en'd the land to de-
O'er Co-lum-bia's true sons let it

mf

free, . . . The shrine of each pa-triot's de-vo-tion, A . .
form, . . . The ark then of free-dom's foun-da-tion, Co-
wave; . . . May the wreaths they have won nev-er with-er, Nor its

world of-fers hom-age to thee!
lum-bia rode safe thro' the storm;
stars cease to shine on the brave.

Thy man-dates make he-ros as-
With the gar-land of vic-t'ry a-
May the ser-vice u-nit-ed ne'er

mf

sem-ble,
round her,
sev-er,

When Lib-er-ty's form stands in view; . . . Thy . .
When so proud-ly she bore her brave crew, . . . With her
But hold to their col-ors so true; . . . The . .

f

ban - ners make tyr - an - ny trem - ble,
 flag proud - ly float - ing be - fore her,
 Ar - my and Na - vy for - ev - er!

When borne by the red, white, and blue.
 The boast of the red, white, and blue.
 Three cheers for the red, white, and blue.

CHORUS

mf

When borne by the red, white, and blue, . . . When borne by the red, white, and blue, . . . Thy . .
 The boast of the red, white, and blue, . . . The boast of the red, white, and blue, . . . With her
 Three cheers for the red, white, and blue, . . . Three cheers for the red, white, and blue, . . . The . .

mf

mf

f

ban - ners make tyr - an - ny trem - ble,
 flag proud - ly float - ing be - fore her,
 Ar - my and Na - vy for - ev - er!

When borne by the red, white, and blue.
 The boast of the red, white, and blue.
 Three cheers for the red, white, and blue.

f

THE STAR-SPANGLED BANNER

FRANCIS SCOTT KEY

Maestoso ♩ = 104

JOHN STAFFORD SMITH

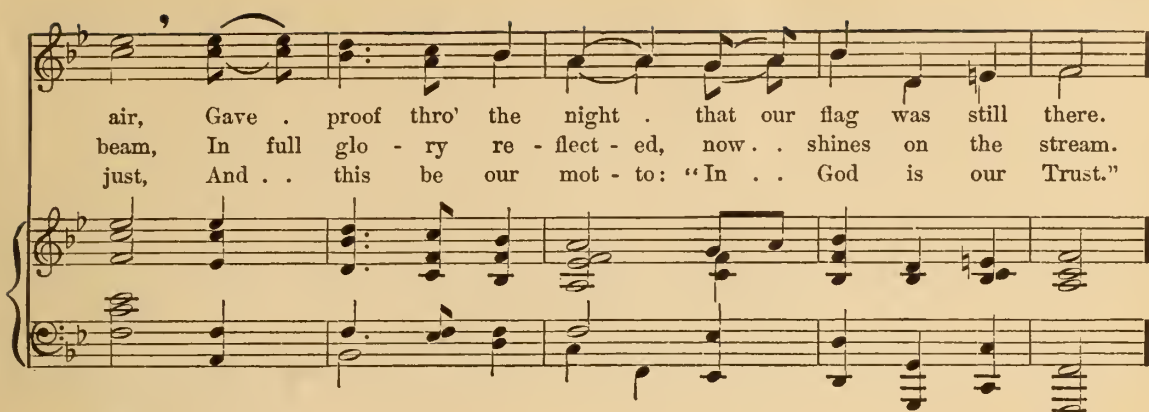
Har. by ARTHUR EDWARD JOHNSTONE

1. O . . say can you see, by the dawn's ear - ly light, What so
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the
 3. O . . thus be it ev - er when free - men shall stand Be -


proud - ly we hailed at the twi - light's last gleam - ing, Whose broad stripes and bright
 foe's haugh - ty host in dread si - lence re - pos - es, What is that which the
 tween their lov'd home and the war's des - o - la - tion! Blest with vic - t'ry and

stars, thro' the per - il - ous fight, O'er the ram - parts we watched, were so
 breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con -
 peace, may the heav'n - res - cued land Praise the pow'r that hath made and pre -

gal - lant - ly stream - ing? And the rock - et's red glare, the bombs burst - ing in
 ceals, half dis - clos - es? Now it catch - es the gleam of the morn - ing's first
 served us a na - tion! Then . con - quer we must, when our cause it is



air, Gave proof thro' the night that our flag was still there.
beam, In full glo - ry re - flect - ed, now . . shines on the stream.
just, And . . this be our mot - to: "In . . God is our Trust."

REFRAIN $\text{♩} = 96$


O . . say does that Star - Span - gled Ban - ner . yet . wave . O'er the
'Tis the Star - Span - gled Ban - ner, O long may it . wave . O'er the
And the Star - Span - gled Ban - ner in tri - umph shall wave . O'er the
(divide)

land . . of the free and the home of the brave.
land . . of the free and the home of the brave.

ITALIAN TERMS COMMONLY USED IN MUSIC

Accelerando (ăk-sěl-ēr-ăn-dō). Gradually faster.
Ad libitum (ăd-līb-i-tūm). At pleasure.
Adagio (á-dă-jīō). Slow; leisurely.
Al (ăl). To the.
Alla (ăl-lă). In the style of.
Allargando (ăl-lăr-găn-dō). Slower and with emphasis.
Allegretto (ăl-lă-grēt-tō). Slower than *Allegro*.
Allegro (ăl-lă-grō). Quick; lively.
Andante (ăn-dăn-tă). Moderately slow.
Andantino (ăn-dăn-tē-nō). Faster than *Andante*.
Anima (ăn-ē-mă). Spirit; life.
Animando (ăn-ē-măn-dō). With growing animation.
Animato (ăn-ē-mă-tō). In an animated style.
Assai (ăs-să-ē). Very.
Attacca (ăt-tăk-kă). Begin without pausing.
Barcarola (băr-kă-rō-lă). A Venetian boat song.
Ben (bĕn). Well.
Brillante (brĕl-lăn-tĕ). Brilliant.
Brio (brĕ-ō). Spirit; vivacity.
Cantabile (kăn-tă-bĕ-lă). In a singing style.
Coda (kō-dă). A few closing measures.
Col, colla, or con (kōl, kōl-lă, kōn). With.
Commodo (kōm-mō-dō). Leisurely; convenient.
Crescendo [cresc.] (krĕ-shĕn-dō). Gradually louder.
Da Capo [D.C.] (dă-kă-pō). From the beginning.
Dal Segno [D.S.] (dăl-să-nyō). From the sign ♯.
Decrescendo (dă-krĕ-shĕn-dō). Gradually softer.
Delicato (dĕl-ē-kă-tō). Delicate.
Di (dĕ). Of.
Diminuendo [dim.] (dī-mīn-ŭ-ĕn-dō). Gradually softer.
Dolce (dōl-tshă). Sweet.
E or ed (ă or ăd). And.
Espressivo (ĕs-prĕs-sĕ-vō). With expression.
Fine (fĕ-nă). The end.
Forte [f] (fôr-tă). Loud.
Fortissimo [ff] (fôr-tīs-i-mō). Very loud.
Fuoco (fō-ō-kō). Fire; energy.
Giacoso (jīō-kō-sō). Playful.
Gioioso (jīō-yō-sō). Joyful.
Giusto (jīŭ-stō). Strict; precise.
Grandioso (grăn-dĕ-ō-sō). Pompous; majestic.
Grazioso (gră-tsĕ-ō-sō). Gracefully.
Habanera (hă-bă-nă-ră), Spanish. A popular Havana dance.
Largamente (lăr-gă-men-tĕ). Broadly.
Larghetto (lăr-gĕt-tō). Less slow than *Largo*.

Largo (lăr-gō). Broad and slow.
Legato (lă-gă-tō). "Bound"; smoothly.
Leggiero (lĕd-jă-rō). Lightly.
Lento (lĕn-tō). Slow.
Ma (mă). But.
Maestoso (mă-ĕs-tō-sō). Majestic.
Marcato (măr-kă-tō). With emphasis.
Marcia (măr-chĕ-ă). A march.
Marziale (măr-tsĕ-ă-lĕ). In a martial manner.
Meno (mă-nō). Less.
Menuetto (mĕ-nō-ĕt-tō). A minuet.
Mezzo [m] (mĕd-zo). Half; medium.
Moderato (mōd-ĕ-ră-tō). In moderate tempo.
Molto (mōl-tō). Much; very.
Mosso (mōs-sō). Rapid.
Moto (mō-tō). Motion.
Non (nōn). Not.
Pesante (pĕ-săn-tĕ). Heavy; ponderous.
Pianissimo [pp] (pĕ-ă-nīs-i-mō). Very soft.
Piano [p] (pĕ-ă-nō). Soft.
Piu (pyōō). More.
Poco a poco (pō-kō ä pō-kō). Little by little.
Presto (prĕs-tō). Very fast.
Primo (prĕ-mō). First.
Quasi (kwă-sĕ). Somewhat like; approaching.
Rallentando [rall.] (răl-lĕn-tăn-dō). Gradually slower.
Risoluto (rī-sō-lō-tō). Decided; energetic.
Ritardando [rit.] (rĕ-tăr-dăn-dō). Gradually slower.
Ritenuto [riten.] (rĕ-tĕ-nōō-tō). Gradually slower.
Rubato (rōō-bă-tō). "Robbed"; with varying tempo.
Scherzando (skĕr-tsăn-dō). Playfully; with humor.
Semplice (sĕm-plĕ-tshĕ). Simple; unaffected.
Sempre (sĕm-pră). Always.
Senza (sĕn-tsă). Without.
Sforzando (sfôr-tsăn-dō). Strongly accented.
Simile (sĕ-mĕ-lă). In the same manner.
Sostenuto (sōs-tă-nōō-tō). Sustained.
Staccato (stă-kă-tō). Detached; separated.
Tempo; a tempo (tĕm-pō). Time; in time.
Tenuto (tă-nōō-tō). Hold the full value.
Tranquillo (trăn-kwĕl-lō). In a quiet style.
Tremolo (tră-mō-lō). Reiterated rapidly.
Troppo (trōp-pō). Too much.
Tutti (tōōt-tĕ). All together.
Vigoroso (vĕ-gō-rō-sō). Energetic.
Vivace (vĕ-vă-tshĕ). In a spirited manner.
Voce (vō-tshĕ). The voice.

INDEX

PART ONE: Unchanged Voices.....	Pages 7— 62
PART TWO: Unchanged Voices, with Optional Bass	63—118
PART THREE: Soprano, Second Soprano, Alto, and Bass	119—146
PART FOUR: Soprano, Alto, and Bass.....	147—176
PART FIVE: Community Songs and Hymns.....	177—203

	PAGE
A Hundred Years Ago.....	93
All Through the Night	187
Alma Mater.....	83
America.....	177
America the Beautiful.....	178
Annie Laurie	186
April Hopes.....	69
Ashgrove, The.....	191
At Daybreak	27
Away for Rio!	78
Bedouin Love Song	130
Begone, Dull Care!	67
Bendemeer's Stream.....	10
Beyond the Horizon.....	118
Beyond the Spanish Main.....	138
Blossom, The.....	28
Blue Bell of Scotland, The	185
Bonnie Charlie.....	115
Bonnie Doon.....	20
Call of the Spring, The.....	120
Capital Ship, A	166
Castles in the Air	156
Charlie is My Darling	114
Chief of the Arab Band.....	147
Columbia, the Gem of the Ocean	200
Come Back to Erin.....	100
Come, Sound His Praise	175
Come, Thou Almighty King.....	189
Comin' Thro' the Rye	197
Cornish May Song	162
Dixie.....	182
Dove, The	52
Dreamland Lantern, A.....	39
Evening Hymn.....	107
Evergreen, The	117
Faithful Johnny	152
Father, Teach Me	104
Father, Whate'er of Earthly Bliss.....	78
Fierce Raged the Tempest.....	85
Flag of Flags	64

	PAGE
Flow Gently, Sweet Afton	194
For Freedom.....	169
Friendship.....	144
God is Our Refuge.....	86
Good Night	13
Hammer Song, The	174
Heavenly Concord.....	106
Ho, Heave Ho!	18
Homeland	65
Home, Sweet Home	198
Indian Summer.....	82
In Fair Castile	75
I Would That My Love.....	46
Juanita.....	176
Lamb, The.....	45
Land Without a Name, The.....	29
Lead, Kindly Light.....	28
Let Music Wake	80
Life on the Ocean Wave, A	158
Life's Mirror	145
Lift Thine Eyes	26
Light of Bethlehem, The.....	17
Linden Tree, The.....	9
Loch Lomond	76
Long, Long Ago.....	175
Lord's Prayer, The.....	109
Lovely Evening	195
Love's Old, Sweet Song	180
Lullaby	70
Mariners, The	126
Marseillaise, The	94
Massa's in de Cold, Cold Ground	51
May Frost, A	52
Maypole Dance, The	163
Meeting of the Waters, The	84
Merry Life, A	153
Merry Race, A	54
Might with the Right, The	171
Million Little Diamonds, A	49

	PAGE		PAGE
Minstrel's Request, The	96	Sailor Boy, The	87
Mizpah	199	Salute to the Flag	63
Music in the Air	190	Santa Lucia	102
Music of the South	128	Shepherd, The	42
My Old Kentucky Home	192	Silent Night	77
Nevermore	89	Sister Months	164
Night Has a Thousand Eyes, The	35	Song America Sings, The	90
Night Song, The	21	Song of a Thousand Years	73
Now the Day is Over	142	Song or Light and Praise, A	172
O God of Love!	142	Song of the Immigrant, The	133
O Land of My Fathers!	81	Star-Spangled Banner, The	202
Old Dog Tray	196	Storm King, The	122
Old Folks at Home	188	Summer Clouds	12
Old Hundredth	184	Summer Garden, A	36
Old Man Clothed in Leather	150	Sunny Spain	74
O No, John!	68	Sunrise	7
On Parade	110	Swing Low, Sweet Chariot	103
O Tempora! O Mores!	88	Tenting To-night	179
Our Boys	58	Thistle-Down	30
Our Native Land	143	Those Evening Bells	11
O Worship the King	38	Three Kings, The	116
Pageant, A	60	Turn Ye to Me	140
Pippa's Song	8	Twilight Song, A	119
Polish National Song	104	Warrior Bold, A	108
Poor Old Man, The	125	When Johnny Comes Marching Home	151
Raggle-Taggle Gypsies, The	170	Winter Carnival	66
Robin Redbreast	14	Winter Roses	174
Row, Row, Row Your Boat	173	Wreath, The	159
Rule, Britannia!	136	Young March Wind	173



